WIN
AN INSPIRED SETUP
From Junkyard Dog, Featuring Sonor, Soultone, Gibraltar, And More: Worth Over
$6,500!

MORE 2¢ FROM CHRIS ADLER · T-BONE BURNETT

MODERN DRUMMER®

The World's #1 Drum Magazine

OCTOBER 2008

12 PRE-GIG ESSENTIALS
BOOST YOUR REP BEFORE YOUR SET!

THE RACONTEURS' PATRICK KEELER

KICKING A SUPERGROUP

STYX'S TODD SUCHERMAN
THE METHODS AND MADNESS OF HIS BRILLIANT DRUMMING

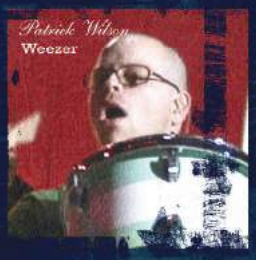
REMEMBERING THE CHIEF
WILLIAM F. LUDWIG II

JAZZ GREAT
IAN FROMAN
CHANNELING ELVIN

MODERNDRUMMER.COM

$5.99US $5.99CAN
10
0 71486 01203 0

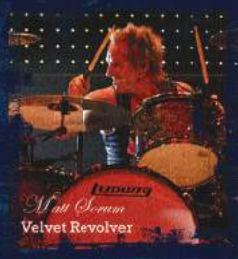
Essential Ludwig Tone
FOR THE WORKING DRUMMER

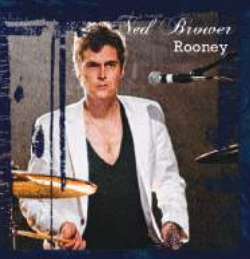


Introducing... **NEW!**

Black Magic SNARE DRUMS

THE LUDWIG LEGACY WAS BUILT ON THE FOUNDATION OF THE BLACK BEAUTY. THESE ARTISTS RELY ON IT, AND MUSIC DEMANDS IT. THE ESSENCE OF THAT SOUND IS NOW AVAILABLE FOR EVERY PLAYER WITH NEW BLACK MAGIC SNARE DRUMS. ENHANCED WITH MATCHING TUBE LUGS AND DIE-CAST HOOPS, THIS IS CLASSIC NICKEL-OVER-BRASS TONE FOR A MORE AGGRESSIVE AGE.





Ludwig | BE A LEGEND JOIN THE FAMILY

For exclusive artist interviews visit, www.ludwig-drums.com

Once again, Bill Stewart and Zildjian have come together to capture Bill's favored cymbal sounds in the new K Custom Dry Complex II Rides. Featuring the same trashy, boisterous array of sounds as their predecessors, these new Rides now speak with a darker voice and play with more controllability. The weights are slightly heavier, the bells lower and wide which allows for more versatility and help provide Ride patterns that can be clearly heard from within the cymbals' airy wash of overtones. So good we just had to make three sizes. Hear them all at Zildjian.com or your local Zildjian dealer.

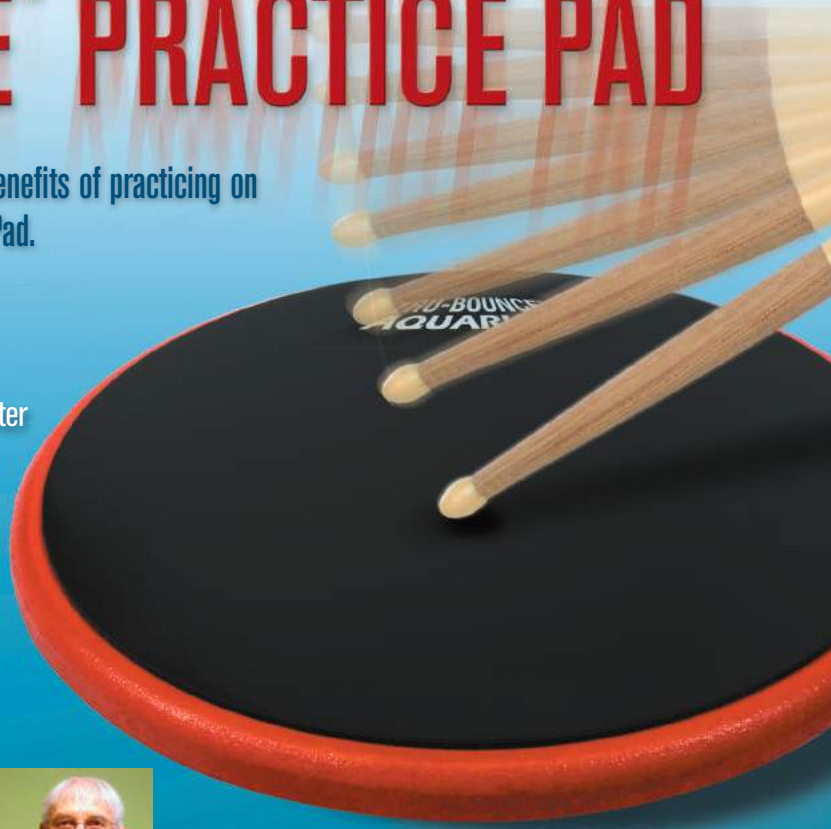
Zildjian
SINCE · 1623

zildjian.com/drycomplex

TRU-BOUNCE™ PRACTICE PAD

Everyday more top teachers are discovering the benefits of practicing on the TRU-BOUNCE™ Practice Pad.

- Excellent buzz roll response.
- Accurate stick rebound at any volume level.
- Pitch is higher near the edge, lower in the center . . .just like a snare drum.



Active playing surface of selected neoprene makes for more productive practice sessions. It makes you work a little harder but not too hard, when practicing.

Bart Robley
Mo's Fullerton Music Cntr - CA

Pete Magadini
Independent - CA

Jack Mouse
Janice Borla - IL

Dave Calarco
Independent - NY

Roger Gillespie
Roll Over Beethoven - CA

Harry Wilkinson
Fork's Drum Closet - TN

Bill Platt
Cincinnati Symphony - OH

Jim Petercsak
Potsdam University - NY

Joe Buerger
Mozingo Music - MO

Bob McKee
Independent- OH

Go-Go Ray
Independent - MO

Rick Steel
Thirty Round Clip - CA

Neil Sylvia
Symphony Music Shop - MA

Ken (Nardo) Murray
American Band Service - TX

Brian Carter
Westchester Rocks - NY

Ken Murphy
Independent - MI

Joe Z
West Coast Drum Center - CA

Larry Levine
Independent - NY

Don Worth II
Don Worth Drum Studio - OR

Evan Stone
Independent - CA

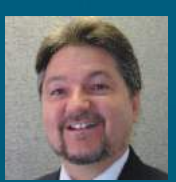
Tony Racciatti
Professional Music Studios - NJ

Larry Scott
Lynchburg Music Center - VA

Jon Mattox
Bright Orange Studios - CA.

George Marsh
Independent - CA

Ted McKenzie
Author & Performer - NY



Paul Rose
Firehouse Guitars - MI

Robert Crawford
Independent - TN

Dick Bonenfant
Independent - FL

© 2008 Aquarian Drumheads

AQUARIAN®
DRUMHEADS
ORANGE COUNTY CALIFORNIA

TO LEARN MORE → WWW.AQUARIANDRUMHEADS.COM → 714.632.0230

www.paiste.com

SIGNATURE # SUPREME SOUND FOR MUSICAL EXCELLENCE

NICKO MCBRAIN
IRON MAIDEN

NICKO MCBRAIN'S INSPIRATION # **THE REFLECTOR BELL RIDE**

The Signature 22" Reflector Bell Ride was created in collaboration with the infamous Nicko McBrain. This Ride features a full, fairly dark, controlled, glassy and shimmering sound character, a clear full ping over a large, deep harmonic wash, and a dominant, strong bell, making it extremely well suited for the intricate ride stick work that is one of the hallmarks of Nicko's playing style within the context of the music of Iron Maiden.

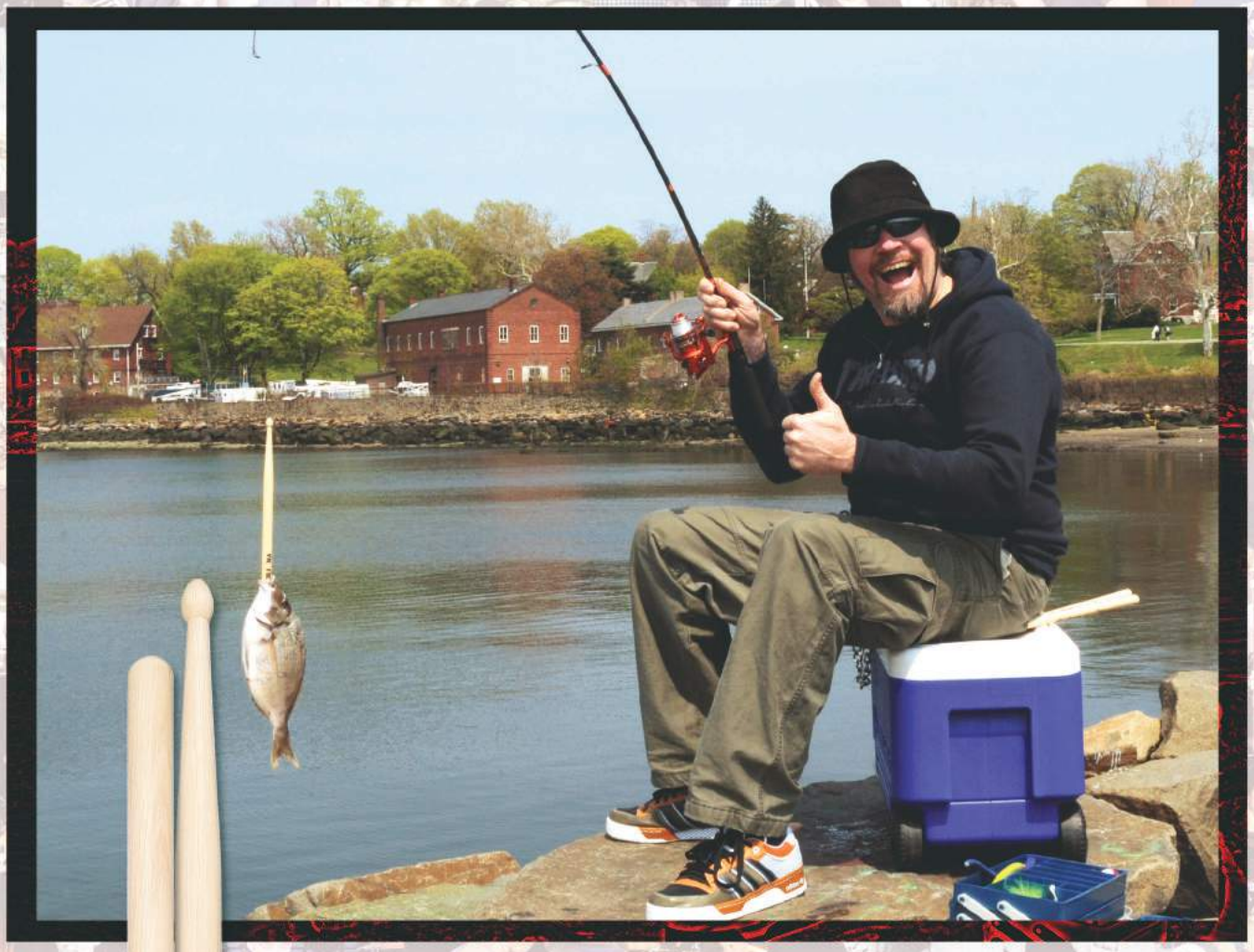
psf | Alpha Paiste | Paiste Rude | Paiste Giant Beat | Paiste 2002 | Paiste Twenty | Paiste

Paiste

FREEDOM & SOPHISTICATION

TOMAS LIKES FISHING

It isn't just about sticks,
it's about people—how you play, what you play, why you play.



HOW DO YOU PLAY?™

NAME Tomas Haake
BAND Meshuggah
WITH VIC 8 years

STICK Tomas Haake Signature
WHY? A compact stick with power
HOW DO YOU PLAY? I love fishing!

VIC FIRTH®
WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

peace®

A place for everything, and everything in its place.

Bronze Star finish

The all-new Peace Terra R-A-X kit.

- Rack-mounting advantages: Precise, consistent placement. Ergonomic and set-up flexibility. A place for everything, and everything in its place.
- The sweet sound of 9-ply maple/mahogany shells, precision-crafted to sing loud and proud for a lifetime.
- All-new Hardware includes low mass/low profile lugs, maple bass drum hoops, drum key-adjustable clamps, post and tube arm compatibility, etc.
- A convenient platform to mount electronic pads, percussion, voodoo icons, and other contraptions, as needed. Drink holder sold separately.
- Modular design: additional rack components available, so customizability is easy and affordable.
- Beastly sounding drums and major style points in one affordable package.

peace®

Peace Drums and Percussion
info@peacedrum.com
626-581-4510

Cover photo by Ash Newell • Inset photo (Patrick Keeler) by Rahav

Volume 32, Number 10

FEATURES

50 Styx' s Todd Sucherman

You might think you know Styx anthems like "Come Sail Away," "Blue Collar Man," and "Lady," but one listen to rhythm magician Todd Sucherman will lay waste to your preconceptions.

70 William F. Ludwig II

Manufacturing icon William F. Ludwig II' s profound love of the drums got him past the bad times, and served him well through the good—which were very good indeed. Just ask Ringo.

86 The Raconteurs' Patrick Keeler

Patrick Keeler might not be the face of contemporary garage rock, but the Greenhornes/Raconteurs drummer is definitely its heart.

98 Jazz Great Ian Froman

For those who like to use the words "ferocious" and "jazz" in the same sentence, Ian Froman might be the ultimate drummer.

122 A Different View T-Bone Burnett

Dylan' s rolling thunder..Costello' s imperial pop..Spinal Tap' s big bottom—famed producer/performer T-Bone Burnett is at home, and full of great drumming ideas, in all musical worlds.

22 Update

Billy Bob Thornton

The Black Keys' **Patrick Carney**

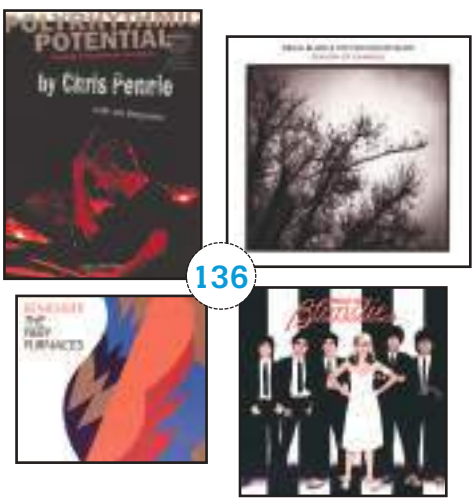
Panic At the Disco' s **Spencer Smith**

George Michael' s **Carlos Hercules**

Plus News

WIN AN INSPIRED SETUP
From Junkyard Prophet, Featuring Sonor, Soultone, Gibraltar, And More Worth Over
$6,500!
page 96

44



136

32

EDUCATION

108 Rock ' N' Jazz Clinic
DeLong Way To Polyrhythmic Creativity On The Drumset by Paul DeLong

112 Latin Symposium
Left-Foot Clave For Improving Jazz Coordination by Roger Odell

116 Basics
Kicking The Band 101: Basic Set-Up Figures by Jim Riley

118 Rock Perspectives
My Two Cents, Part 2: Dear Chris...by Chris Adler

128 The Jobbing Drummer
Pre-Gig Etiquette: Boost Your Rep Before You Play Your Set! by Eric Novod

130 Teachers' Forum
Lessons Taught, Lessons Learned: A Sixty-Year Love Affair With Drums by Dick DiCenso

DEPARTMENTS

10 An Editor' s Overview
The Return Of The Two-Minute Drum Battle by Michael Dawson

12 Readers' Platform

16 Ask A Pro
Stanley Clarke/George Duke' s **Ronald Bruner Jr.** On Versatility And Authenticity • Marc Ribot/Xiu Xiu' s **Ches Smith' s** Alternate Methods • Quick Beats: **Dave DiCenso**

26 It' s Questionable
Preventing Wrist Strain • More On Triggers

136 Critique

140 Showcase

144 Drum Market
Including Vintage Corner

146 Backbeats
MD' s 2008 Undiscovered Drummer Contest Winners • Chicago Drum Show • Sonny Emory Drum Camp

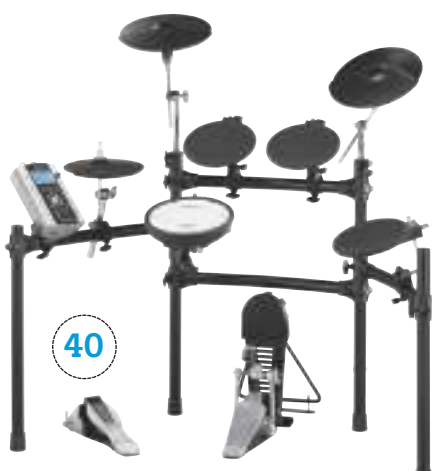
152 Kit Of The Month
Back To Basics

EQUIPMENT

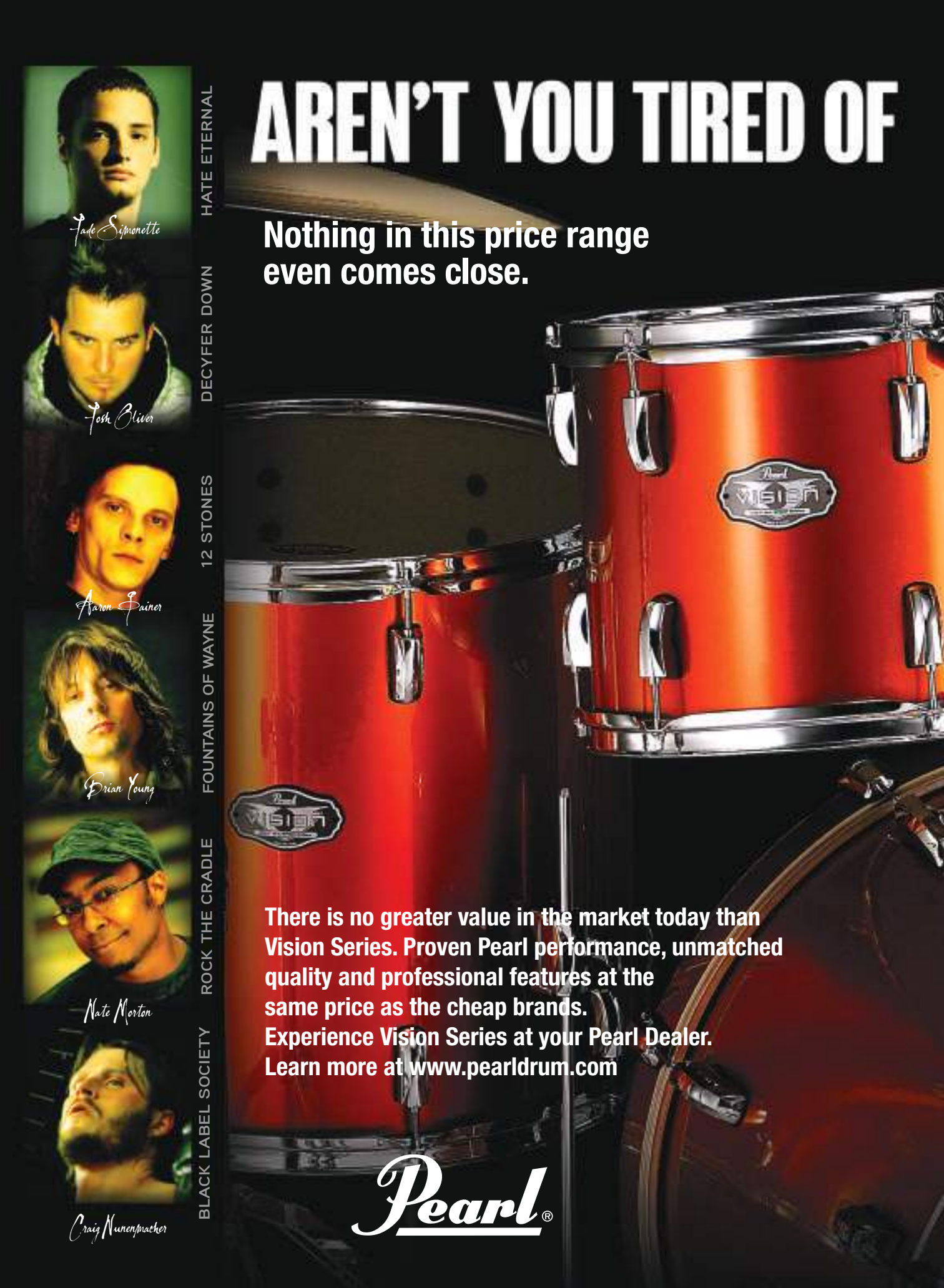
32 Product Close-Up
- Yamaha Stage Custom Birch Kit And Hex Rack
- GMS 5 1/2x14 Freddie Holliday Signature Snare Drum
- New Zildjian K Custom Hybrids And High Definition Hi-Hats
- Pearl Mangini, DeGrasso, And Rose Signature Snares
- Bosphorus Cymbal Swipes
- Expanded Paiste Twenty Series

40 Electronic Review
Roland TD-9SX Electronic Drumkit

44 New And Notable



40


AREN'T YOU TIRED OF
Nothing in this price range
even comes close.
Jade Simonette
HATE ETERNAL
Josh Bliver
DECYFER DOWN
Aaron Bainer
12 STONES
Brian Young
FOUNTAINS OF WAYNE
Nate Morton
ROCK THE CRADLE
Craig Nunenmacher
BLACK LABEL SOCIETY
There is no greater value in the market today than
Vision Series. Proven Pearl performance, unmatched
quality and professional features at the
same price as the cheap brands.
Experience Vision Series at your Pearl Dealer.
Learn more at www.pearldrum.com
Pearl®

CHEAP DRUMS YET?

PAPA ROACH

Tony Palermo

LACUNA COIL

Cris

METALOCALYPSE

Gene Hoglan

SHINEDOWN

Barry Kerch

CHILDREN OF BODOM

Jaska

AVRIL LAVIGNE

Rodney Howard

The Return Of The Two-Minute Drum Battle

After a three-year hiatus, we decided to bring back the coveted Modern Drummer Undiscovered Drummer Contest in order to help expose a few of our most talented readers to a world-wide drumming audience. (If you've been following the growing career of 2005's under-eighteen winner, Brazilian wonderkid Eloy Casagrande, as well as those of several other past winners, you're likely aware of how much cachet this contest can have.)

This time around, we wanted to take advantage of the power of the Internet to help us reach a worldwide network of drummers who might not have entered in the past because we required hardcopy DVDs or VHS tapes. To do that, we opened up the format to include YouTube clips. And the response was pretty incredible. In fact, many of the great solos we saw were by drummers from outside the US, including our two winners: Dogac Titiz (Turkey) and Arthur Kam (Malaysia). (You can read more about them on page 146 of this issue.)

Of course, this newly expanded pool of entries made the judging process for this year's competition much more difficult, as my fellow editors and I hit a near stalemate when it came time to chose the winners. All of the finalists had qualities that could have put them over the top. For instance, in the over-eighteen category, some of us felt that Greek drummer Panos Vassilopolous should win because of his ridiculous four-way coordination and inhuman polyrhythmic skills, while others were in favor of the musicality and creative samba-jazz flair of twenty-year-old Brazilian Rafael Santiago Araujo De Lima. Ultimately, we came to an agreement that Dogac Titiz was our winner, not because he's "better" than everyone else, but because he was the one who seemed to "have it all": flawless technique, beautiful touch, creative ideas, advanced musicality, and an overall sense of adventurousness. The same is true of the under-eighteen winner, Arthur Kam, who plays with a level of maturity well beyond his age.

However, as in any type of talent-based competition, there's always room for debate. After all, we're dealing with a wide range of variables that are nearly impossible to judge on an even playing field. What's more important—chops and speed, or musicality and taste? Or what about someone who steps completely outside of the box? (Two of my favorite videos fell into this category: the motivic percussion/drumset groove solo by German drummer Andreas Bühler, and the freakout Han Bennink/Zach Hill–inspired piece by Ron Aycock of Forney, Texas.) These questions were among many that were volleyed back and forth as we sifted through hundreds of entries to find our "winners."

In the end, we're still dealing with drumming and music. So to all of you who participated in this year's Undiscovered Drummer Contest—whether you won or not—thanks so much for entering. We hope you learned a little something in the process, and that you had some fun along the way. Isn't that what really matters anyway?

Mike Dawson

MODERN DRUMMER®
Volume 32 Number 10

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITOR IN CHIEF
BILL MILLER

MANAGING EDITOR
ADAM J. BUDOFSKY

ASSOCIATE EDITOR
MICHAEL DAWSON

ASSOCIATE EDITOR
BILLY AMENDOLA

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
GERALD VITALE

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
LASHANDA GIBSON

E-MEDIA/MUSIC EDITOR
JUSTIN SOKOL

E-MEDIA SALES
LISA JENKINS

OFFICE ASSISTANT
DENISE HAHER

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, John Emrich, Robyn Flans, Dr. Asif Khan, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2008 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US and Canada $34.97 per year; $56.97, two years. Other international $59.97 per year. Single copies $5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 732-9004.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc., Libby Abramson, President, PO Box 740346, Boyton Beach, FL 33474-0346, abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

MEMBER: National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

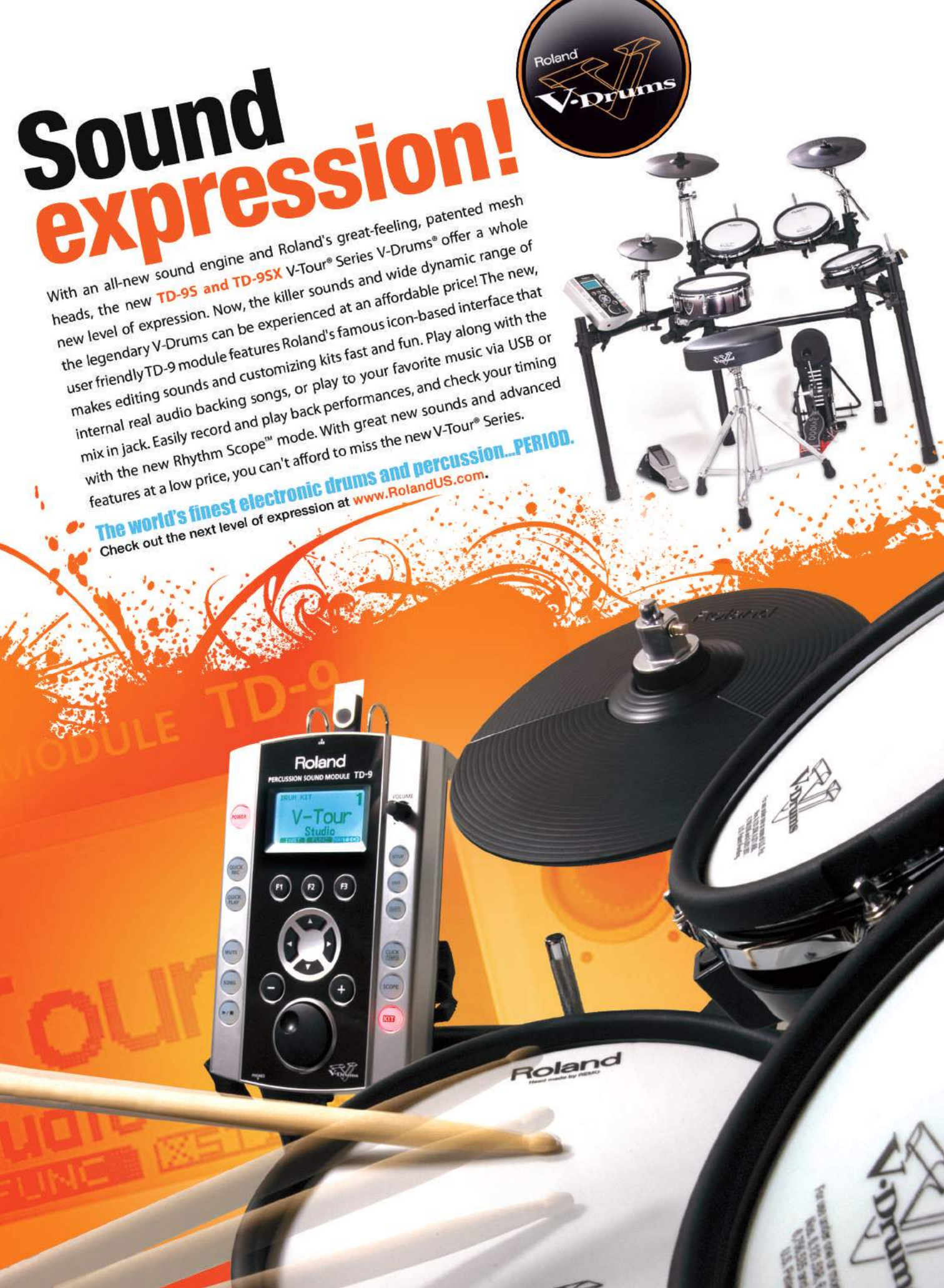
PRINTED IN THE UNITED STATES

Sound expression!

With an all-new sound engine and Roland's great-feeling, patented mesh heads, the new **TD-9S and TD-9SX** V-Tour® Series V-Drums® offer a whole new level of expression. Now, the killer sounds and wide dynamic range of the legendary V-Drums can be experienced at an affordable price! The new, user friendly TD-9 module features Roland's famous icon-based interface that makes editing sounds and customizing kits fast and fun. Play along with the internal real audio backing songs, or play to your favorite music via USB or mix in jack. Easily record and play back performances, and check your timing with the new Rhythm Scope™ mode. With great new sounds and advanced features at a low price, you can't afford to miss the new V-Tour® Series.

The world's finest electronic drums and percussion...PERIOD.

Check out the next level of expression at **www.RolandUS.com**.



READERS' PLATFORM

Han And Jens

I found it intriguing in the May ' 08 issue that two articles that were seemingly worlds apart were actually relating the same truth. In the Update section Dutch jazz drummer Han Bennink expressed, in his use of only a snare drum and brushes, a truly artistic power in relying upon one' s self as a creative solution rather than a massive drumkit.

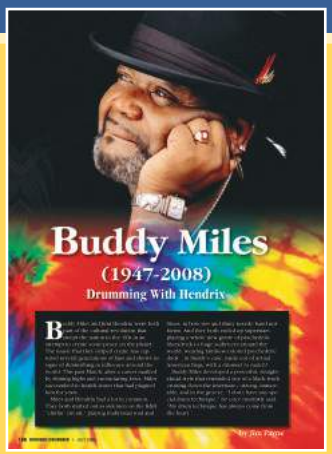
This fact is why Fred Armisen' s exaggerated super-drummer character Jens Hannemann is so dead-on hilarious; it mirrors the reality that the often-hyped modern drumming culture frequently reduces drumming to insane levels of unnecessary technique. I know some of my fellow drummers will disagree, but to this musician' s ears a tasty groove on a tiny kit far outweighs double bass insanity and sextuplets executed across a kit with octopus-like efficiency.

Kevin Van Walk

Buddy Miles Tribute

My wife and I had the pleasure of seeing The Buddy Miles Band in late September 2007. Being the groupie that I am, I brought my Band Of Gypsys album and a pair of sticks to be autographed. I walked up and sat next to Buddy, and was floored to be able to have a conversation with him. My wife (a fellow drummer) was wearing her drumkit silk scarf and wrapped it around Buddy' s neck. During the show, he asked my wife and several other ladies to come up on stage and dance. It was a memorable evening. Rock on, Buddy!

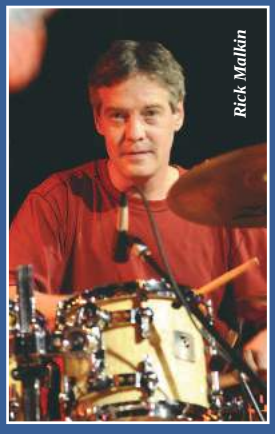
Walt Cannon



Jeff Sipe

Thanks for an awesome article on Jeff Sipe [May ' 08]. I remember when Jeff hit the Atlanta scene in late 1983 early 1984. The first time I saw him play was at Carlos McGee' s in Buckhead, playing with a band called Redline. The talk in the club that night was, " Who the heck is this new drummer with blazin' chops?" Thanks for bringing Jeff to the forefront of the global drumming community. And Jeff, keep those YouTube clips coming!

David Lingle


Rick Malkin

Quitting Your Band

What a great, liberating article by Jeff Kersh on quitting your band [July 2008]. The utopian ever-expanding idea of " politically correct professionalism" is unhealthy and distracting. It inhibits creative introspection and, sadly, cosmic sociological integration. It' s not all for the money!

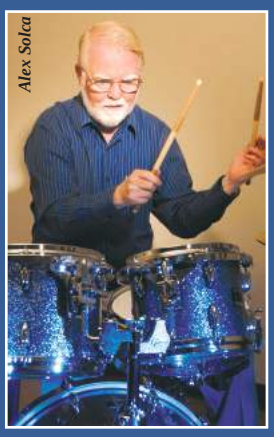
Hector Serovic

Making An Impact

I just wanted to take some time to thank you for a great magazine. Since I live in Guatemala, it was through MD that I discovered all the great drummers of the present and the past and found a lot of educational material to practice. Your equipment reviews have helped me decide on what gear to buy. And a major event in my life was decided thanks to reading MD—attending Musicians Institute in Hollywood, California thirteen years ago. (I even developed my English skills thanks to reading the mag!)

Fernando Martin

Roy Burns


Alex Solca

Congratulations to Robyn Flans and Modern Drummer for the article in the July issue on Roy Burns, a truly great drummer. I' m happy to have known Roy since 1965, when he performed a clinic in the club where I was playing. His clinics are the best that I' ve ever seen, and his influence on the drumming world is incredible. I' m proud to be a friend of Roy' s, and to play Aquarian products.

Joe Buerger

Jeff Harrity

It' s Not Easy Being Gray

I read your Jobbing Drummer article in the June issue with much interest. Being an official " old guy" (if fifty-four is old), I restarted my playing career (mostly for fun) eight years ago. It' s been extremely rewarding. I' ve played many of the top clubs in and around Los Angeles, I attend three blues jams each week, and I' m taking lessons again. I see drummers my age all the time that fluff off the idea of playing again. My suggestion: Do it! It will be the best thing you can do for yourself.

Leslie Butts
national accounts manager for Ludwig

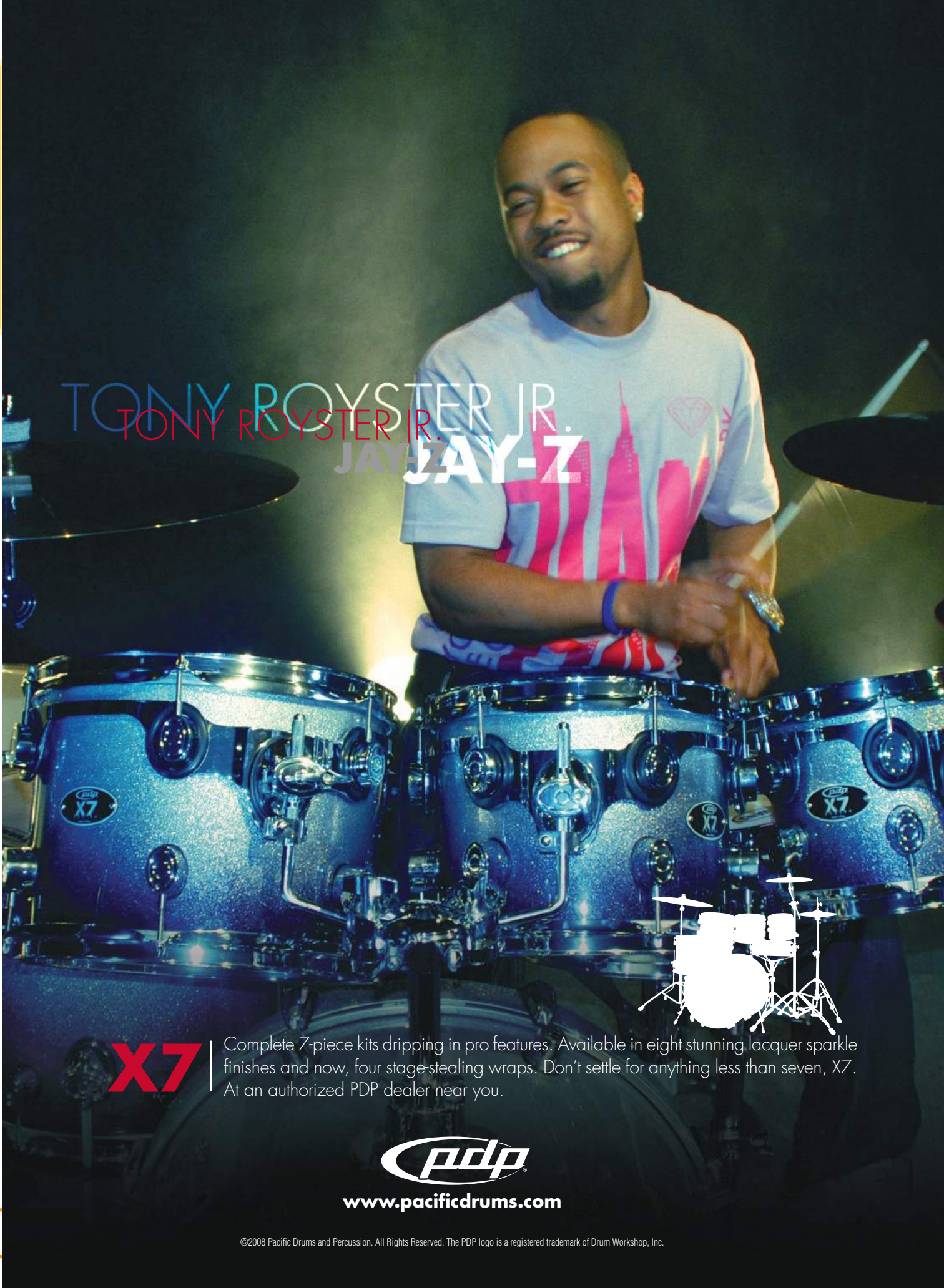
Being fifty-five, I can totally relate to Bernie Schallehn' s article. An additional performance opportunity for " gray drummers" is to play in church praise & worship bands. The age issue is non-existent, and modern praise & worship music allows a drummer to crank up his or her chops. The variety of styles and advanced arrangements can be challenging, constantly putting to task the drummer' s creativity.

Jeffrey Koone

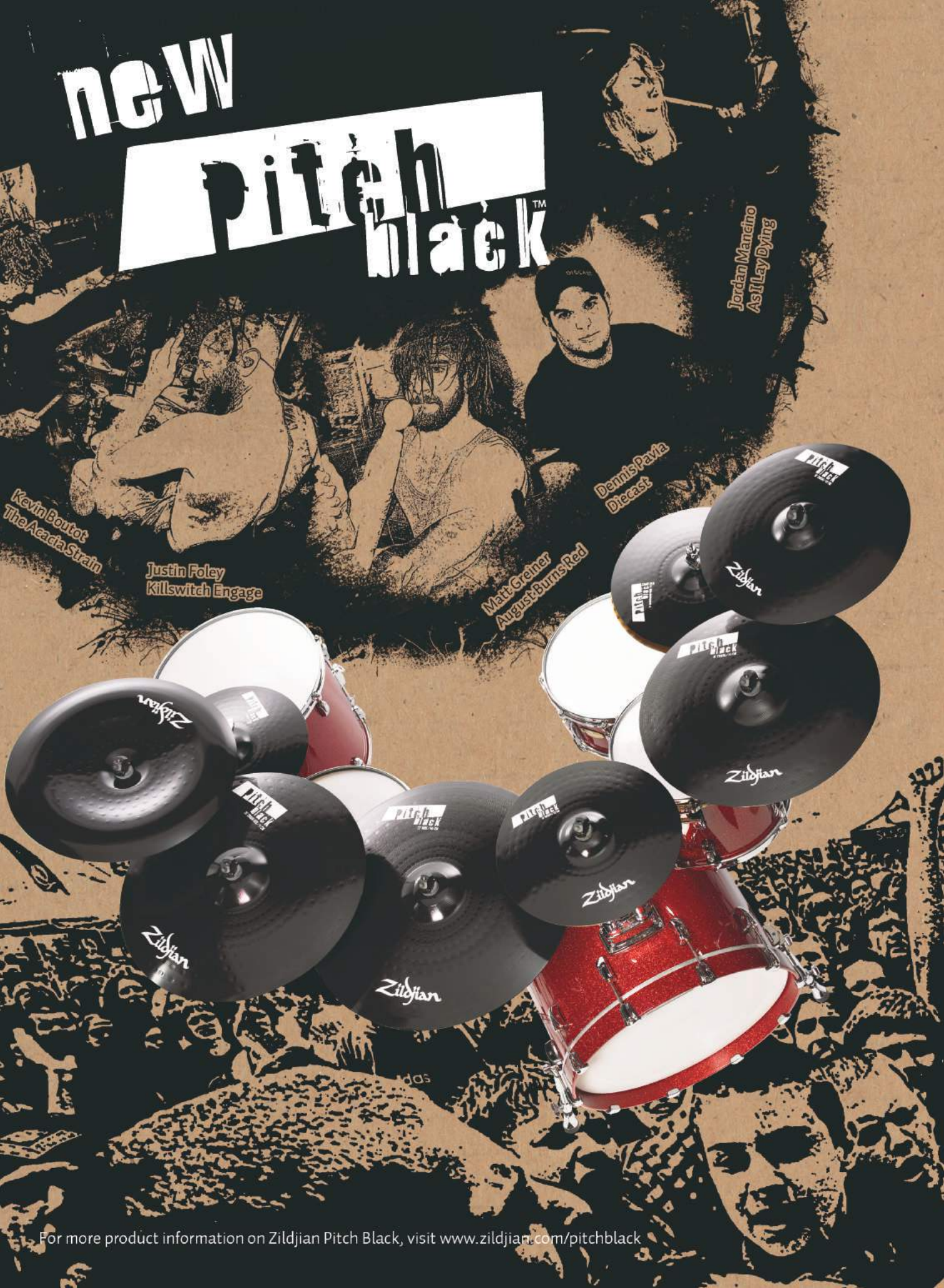
DROPPED BEATS

• The review of the DVD *Los Caminos Del Cajón* that appeared in June's *Critique* contained an incorrect retail price. The DVD sells for 25 Euros, or around $40 US.

HOW TO REACH US
miked@moderndrummer.com



©2008 Pacific Drums and Percussion. All Rights Reserved. The PDP logo is a registered trademark of Drum Workshop, Inc.


new
pitch black™
Jordan Mancino
As I Lay Dying
Dennis Pavia
Diecast
Kevin Boutot
The Acacia Strain
Justin Foley
Killswitch Engage
Matt Greiner
August Burns Red
Zildjian
For more product information on Zildjian Pitch Black, visit www.zildjian.com/pitchblack

announcing zildjian's™ pitch black sweet-stakes

The third best reason to check out the new Pitch Black™ line of cymbals from Zildjian is our new Pitch Black Sweet-stakes. Enter to win gear from Zildjian, Converse and Revolver. To enter, simply go into your local authorized Zildjian Retailer to get your entry form and follow the instructions, no purchase required. Oh yah, the first two reasons to check out Pitch Black cymbals are the outrageous way they sound and look. You won't believe your eyes or your ears.

Zildjian

SINCE · 1623

zildjian.com/pitchblack

©2008 Avedis Zildjian Company

Andrew Lepley

Stanley Clarke/George Duke's

Ronald Bruner Jr. Versatility And Authenticity

It's amazing that you've been able to bring such an authentic style and feel to diverse gigs as the punk/funk of Suicidal Tendencies, the burning straight-ahead jazz of Kenny Garrett, and the jazz/fusion of Stanley Clarke and George Duke. How did you develop that ability?
Mike Raymond

The first thing you need to do is pick up four records in four different styles of music. Get a heavy metal record, a pop record, a hip-hop record, and a jazz or world music record. Find a band in each of those styles that you like, and start listening. The goal is to learn what's appropriate for each musical situation. You don't want to get on a rock gig and sound like a church drummer; you want to sound like a rock drummer. The only way you can learn to do that is to listen and study the music.

What I do is spend one week with each of these new records. At first, I just listen. I pick out what parts I want to play and then eventually play along. You're not going to like everything you hear on these discs, but the goal is to find things that you can emotionally link yourself to. Even if it's just two bars in the bridge, you use that as a can of gasoline to fuel new ideas. At the end of the day, all that matters is having the knowledge in your mind so you can walk into any situation and accomplish what's musically asked of you.

Here's a one-week sketch of how to break down the listening/learning process.

Day 1–2: Listen away from the drums. Listen to the record while you do the dishes, or while you're driving around. My brother makes a lot of mix CDs that he leaves lying around the house. So I'll grab those and check them out when I'm traveling. As I'm listening to this stuff, I'm picking out little things that I want to learn on the drums.

Day 3–5: Put the record on as you sit down behind your drums. Listen to how the drums sound. If you hear deep drums, start de-tuning the heads and put some tape on them. See if you can get your drums to sound like those on the record.

Once you get the sound as close as you can, start playing along. Play the groove, play the chops, or play whatever you've been listening to. You might not be able to play exactly what's on the record, but do your best. If it's a jazz record, investigate the drummer's ride cymbal pattern. If your independence isn't good enough to do what Tony Williams was doing with Miles Davis, focus on the variations that he played on the ride.

Day 6–7: Once you understand and can play what's on the record, add your thing to it. But make sure it pertains to the music. You don't want to play a berserk double bass solo over A Tribe Called Quest. You want to get as close to the sound and vibe of the music as you can, including the drum fills.

Once the week is over, move on to one of the other three discs. You can also work on several CD's at a time by beginning the listening process on different days of the week. If you don't quite understand what's going on in the music, start by listening to it at a lower volume. That makes it easy for your ears. When I was first introduced to Meshuggah, a friend of mine was blasting it like hip-hop. And I was like, "What are you doing, man? It's too loud!" So I kept turning it down. Over time I started hearing the things that Tomas Haake played and it caught my ear.

As you're listening to these records, you want to extract as much as possible. It's all a listening experience. That way you can make whatever artist you're playing with happy, make yourself happy, and make the music happy. And if you make the music happy, you're always going to work. So keep the music smilin'!

© 2008 Mapex USA, Incorporated.

The all new Saturn and Orion Studioease Configuration in new Krush Glass Glitter coverings.
Visit your nearest Desination Mapex Dealer and get behind one.

MAPEX®

USA.MAPEXDRUMS.COM | WWW.MYSPACE.COM/MAPEXDRUMSUSA

Marc Ribot/Xiu Xiu's

Ches Smith Alternate Methods

Peter Gannushkin/DOWNTOWNMUSIC.NET

In your Modern Drummer blog from a few months ago, you talked about how recording Xiu Xiu's album Women As Lovers gave you an idea to compose a drum track by assembling various sounds and percussion events, and then learning to perform it in real time. Have you begun working on that experiment? Also, what other projects that you've worked on have inspired you to think of your drumset work in new and exciting ways, and who are some of your heroes in terms of this kind of creative thinking?
Ernie Tesla

Since the time of that blog, I've tracked some drums and percussion in vocalist Jamie Stewart's apartment for the next Xiu Xiu release. These were intended as demos for the above-mentioned project. Unfortunately, the tracks sound really good, so we'll probably keep them as is! Extensive Xiu Xiu touring has since interrupted our recording progress. But I've noticed that our nightly gigs are actually a realization of my idea, in a sense: I've had to learn the pieced-together drum and percussion tracks on Women As Lovers and play them in real time every night.

Jamie recently brought up the idea of me programming tracks for our new record. This would be new for me. The sonic world would be unlimited, so I'd have to narrow it down to a gamut we'd like to work with. Of course, the feel would be drastically different from me actually playing the parts, since I'll be able to deliberate over exactly where each event is placed. In this regard, I will most likely look for inspiration in the recordings of hip-hop producers Kool Keith, KutMasta Kurt, and E40. These people routinely achieve seriously subversive feels with machines.

I remember reading a biography of swing drummer Chick Webb that described him constantly thinking of ways to create a greater role for the drums in his band. Baby Dodds, Elvin Jones, and Sunny Murray, among others, each inspired countless musicians by approaching the instrument and the music in new ways. A few projects lately have caused me to consider the drums differently. I released a solo album called Congs For Brums (Free Porcupine Society) in which I wrote pieces for vibraphone and borrowed structural, rhythmic, and (occasionally) melodic ideas from them and applied them to the drumset. Trey Spruance of Secret Chiefs 3 (a band I record and occasionally tour with) creates "feels" by speeding up 16th note–based time signatures well beyond being able to count them, to the point where it's not even practical to think of them as meters. He'll then orchestrate those ideas around the bass and drums so it sounds like they change every bar, but the feel actually remains intact. We just released an album of John Zorn's Masada music called Xaphan (Tzadik). Good For Cows, a duo with bassist Devin Hoff, has me playing melodies and triggering—and responding to—aural cues, all while improvising. Finally, my involvement in guitarist Marc Ribot's Ceramic Dog (a trio with multi-instrumentalist Shahzad Ismaily) is teaching me how to work with referential signifiers in the recorded history of rhythm section playing, while also finding the right time to destroy those elements with free-noise chaos.

Aside from those I've mentioned above, I also regularly check out Pauline Oliveros, Milford Graves, Fred Frith, Paul Motian, Tom Rainey, Han Bennink, Thelonious Monk, Duke Ellington, John Amira, any Afro-Haitian drummer and singer I can find, Ikue Mori, and many others.

QUICK BEATS

Text and photos by Joe Perry

Dave DiCenso

- **Hobbies/interests:** Yoga, reading, hiking, bike riding
- **Favorite album:** Miles Davis's Round About Midnight
- **Favorite drink:** Fruit smoothies
- **Favorite food:** Italian
- **Favorite junk food:** Pizza
- **Favorite movie:** Almost Famous, The Barbarian Invasions
- **Favorite TV show:** Six Feet Under
- **Vehicle I drive:** Subaru Outback
- **Other instruments I play:** Guitar
- **Place I'd like to visit:** Africa
- **Musicians I would like to work with:** Tom Petty
- **Person I would like to talk to:** Ghandi
- **I wish I'd played drums on:** Led Zeppelin's "When The Levee Breaks"
- **Biggest venue played:** Dynamo Fest, Holland, in 1996 for 50,000 people
- **Most unusual venue played:** Boston School For The Deaf

HOW TO REACH US
miked@moderndrummer.com

Azure

The Modern Sound of the Ancient Tradition

ISTANBUL AGOP CYMBALS AMERICA
21610 Lassen Street Unit 7 Chatsworth, CA 91311
Phone: 818 882 3673 - Fax: 818 882 3676
www.istanbulcymbals.com - info@istanbulcymbalsusa.com

istanbul® Agop Handmade cymbals from Turkey.

DTXTREME III

technology powered by a drum company

FOR THOSE SERIOUS ABOUT THEIR MUSIC

for a closer look at the DTXTREME III,
visit yamahadrums.com or dtxperience.com

YAMAHA
Drums
ELECTRONICS

©2008 Yamaha Corporation of America. All rights reserved.

Myriam Santos

Billy Bob THORNTON

Thinking Inside The Box

While many only know Billy Bob Thornton as an Academy Award–winning actor, he's in fact been a musician far longer, ever since growing up in Arkansas. Thornton's been playing drums since the age of nine, has released three albums under his own name, and is now leading a band called The Boxmasters. The group's first self-titled double-disc set has recently hit the shelves.

A catchy marriage of the music he loved during his '60s youth and hillbilly upbringing, the album features one disc of Thornton originals and a second of cover tunes, including countrified versions of The Beatles' "I Want To Hold Your Hand" and The Who's "The Kids Are Alright." Thornton handles all the drums on the record, as well as lead vocals. (On tour, he leaves most of the drum duties to Mike Bruce so he can come out front to sing.)

Thornton was self-taught, and got his first "real" drumkit—a four-piece, Ringo-inspired red sparkle Ludwig—when he was fourteen. "I loved Ringo," Thornton admits. "Being a kid and interested in the drums, Ringo was the one I wanted to be. The first time I saw a picture of The Beatles and it said Ludwig on the front of the drums, I thought his name was Ludwig. I got those Ludwig drums from a kid who lived nearby. There was no hi-hat; it was just a four-piece kit with a ride cymbal, until I got the money together to buy one. These days I'm a Slingerland guy, and I play a big ol' four-piece kit. It's set up similar to how Buddy Rich or Gene Krupa used to have theirs, with all of the drums and cymbals positioned pretty low and flat. That's how I play."

Thornton's philosophy as a drummer is to play for the song. "It's not to go back there and show off," he insists. "The idea is to feel the song. If you're paying too much attention to a click or to your time, sometimes the feel can get lost. The idea is to play to the click, but ignore it as much as possible."

The Boxmasters' record was, in fact, cut to a click. "This," Thornton explains, "is how we made the record: J.D. Andrew, the rhythm guitarist/bassist, and I really made the record by ourselves, and then Mike Butler, the lead guitarist, came in and added his parts later on. We put up a click and then did a scratch acoustic guitar and scratch vocal track. I recorded my drum tracks to that."

While Thornton's movie career continues to be successful, it's his music that really excites him. "I grew up playing in a band," he admits, "and that's what I came out here to LA to do in 1980. I kind of accidentally became a movie star, so I do that to pay for the house," he laughs. "Now I schedule my time so that I do the two movies a year I need to do, and then have time to record and tour."

Robyn Flans

The Black Keys'
Patrick CARNEY
Attacking The Drums

While The Black Keys' latest offering, *Attack & Release,* retains much of the DIY ethos the Akron, Ohio duo has honed since its early days, it's clear that drummer Patrick Carney and singer/guitarist Dan Auerbach wanted to mix it up for this release. Specifically, the band took some different approaches to getting sounds.

Carney, in particular, had specific ideas for his sound. "Off the bat, I knew I wanted two completely different drum sounds," he explains. "So I had one of the Bonham reissue kits and I set that up in a live room. And then I knew I wanted a kind of '70s dead sound too, so I did the whole 'towels on the drums' thing."

The Keys also brought in an outside producer in the person of Danger Mouse, who became known for his Internet-leaked Jay-Z/Beatles mash-up, *Grey Album,* but attained widespread popularity as the driving force behind Gnarls Barkley.

"He was pretty picky about finding the right tempos for songs," Carney says. "Then there's a song like 'Psychotic Girl,' and another song called 'Remember When (Side A),' where we had a noise percussion loop that Danger Mouse made, and I overdubbed three complete passes of drums. He went through every pass and aligned everything just how he wanted, with real drums and fake drums. Normally, it's all live."

Carney will showcase his energetic backbeat as the band tours Europe and North America for the remainder of the year. His live setup incorporates triggers, vintage drum machines, looping devices, and other electronics into his sound, a move inspired by The Jon Spencer Blues Explosion. "I remember seeing them when I was sixteen, and drummer Russell Simins had an effect on his floor tom," Carney recalls. "It was the coolest thing."

But fans catching the live show can still expect a healthy dose of straight-up rock 'n' roll. "All these songs were demoed on just drums and guitar," Carney says, "so it's easy to strip the songs back and get rid of all the extra stuff. I think it's more interesting that way."

Sriram Gopal

HAPPY BIRTHDAY!

Earl Palmer (studio legend): 10/25/24
Paul Humphrey (sessions): 10/10/35
John "Jabo" Starks (James Brown): 10/26/38
Roger Hawkins (Memphis legend): 10/16/45
Mike Clark (Headhunters): 10/3/46
Gary Mallaber (Steve Miller/sessions): 10/11/46
Chris Slade (Manfred Mann's Earth Band): 10/30/46
Trilok Gurtu (fusion great): 10/30/51
Tico Torres (Bon Jovi): 10/7/53
Troy Luccketta (Tesla): 10/5/59
Larry Mullen Jr. (U2): 10/31/61
Tommy Lee (Mötley Crüe): 10/3/62
Chad Smith (Red Hot Chili Peppers): 10/25/62
Aaron Spears (Usher, Backstreet Boys): 10/26/76

Panic At The Disco' s
Spencer SMITH
A Pretty Odd Drum Approach

Panic At The Disco might be "all the rage" right now, but drummer Spencer Smith divulges that the band routinely gets inspiration from rock's distant past. While touring behind their debut album, Spencer says, they experienced a creative epiphany listening to and falling in love with classic albums by The Beatles, The Who, and The Zombies. "We became huge fans of these bands," shares Smith. "Even though this music was recorded thirty or forty years ago, it still sounded more interesting, creative, and fresh to us than anything we were hearing on the radio."

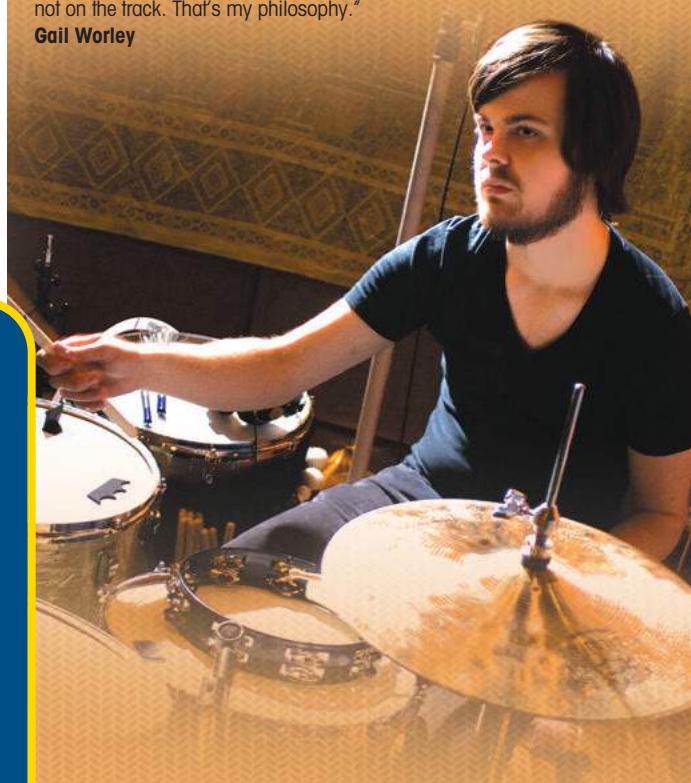
The group's immersion in the music of these seminal rock bands shows up all over their new CD, *Pretty.Odd.* The album channels an authentic '60s pop/rock sound for a lush, aural homage so full of bells and whistles that it's likely to leave even the casual listener's head spinning.

Spencer achieved *Pretty.Odd*'s retro drum sound by playing the same vintage gear used on the original recordings, as well as emulating studio techniques employed to get those specific sounds. For the chorus of "Behind The Sea," for instance, Smith double-tracked the drums, playing the identical part on each of his two vintage kits, one Gretsch (room miked) and one Ludwig (close miked with four microphones), each stripped down to a kick, snare, and floor tom.

On "Northern Downpour," the drummer used a kick, snare, ride, and hi-hat set up in an isolation booth. "It was really dry and tight," he explains. "We recorded to tape *and then* took all of that to Pro Tools. We really wanted to make sure that this album sounded like a band playing together, and that it was something we could replicate live."

While recording *Pretty.Odd,* Spencer also became more conscious of his role as the drummer within these songs. "Usually it's apparent whether percussion or drums are going to work easily within a song," he asserts, adding that he doesn't feel every measure of every song has to have some sort of drum aspect. "I've been collecting different shakers and tambourines and have started using more hand percussion on tour as well, to change things up. The Beatles were the best example drum-wise of how drums or percussion should be used only to enhance a part of the song. If the drums aren't making that part better, then they're not on the track. That's my philosophy."

Gail Worley



George Michael's Carlos HERCULES
Mastering Big-Gig Challenges

David Phillips

"There are guys in the UK who strictly do R&B gigs," offers Carlos Hercules. "There are others who *only* do pop or rock stuff. But I've been fortunate to do absolutely everything." In Hercules' twenty-year career as a touring drummer, he's enjoyed playing widely varied gigs, including Celtic rock group The Waterboys, British soul singer Beverly Knight, and every flavor of pop act from The Eurythmics to Belinda Carlisle. "They're all so different in terms of what's required from their drummer," Hercules insists, "it's been a fantastic ride."

When Carlos joined George Michael's band in 2006, however, he learned that being highly versatile doesn't mean there aren't new challenges to face. "The level of discipline on George's gig is deeper than I've ever experienced," Carlos reveals. "He loves using loops, and he knows what he wants sonically from acoustic *and* electronic drums. He wants it very much like the record, where I'm either complementing the existing loop or playing the electronic version of what's been laid down on the track. I need to be completely in the pocket at all times, and not embellish too much. That's been real difficult for me."

To accommodate the gear requirements for what the drummer describes as a "very, *very* electronically involved" gig, Carlos plays a six-piece DW kit alongside a five-piece Roland TD-20 set, which contains all of the sounds from Michael's records. "In a place where you'd usually trigger the snare drum and play the rest on your acoustic kit, I might be playing four electronic drums and triggering the snare drum, *as well as* playing an acoustic kit. Then there are times when I'm playing nothing but pure electronics, because there's no way to reproduce the sounds he wants on an acoustic kit.

"Don't get me wrong; there *is* room to maneuver and be musical within it," he continues, "but George is accustomed to hearing his cues a specific way. We want him to know that there are familiarities within the music that will be there every night.

"Ultimately, we're all enjoying the fact that George is touring again after such a long break," Hercules concludes. "And we're glad to be in the band that he's chosen to go with. It's been a good year, really."

Gail Worley

UPDATE **NEWS**

Jeff Hamilton was on tour in Europe with Diana Krall over the summer. He is currently in LA working with Krall on her next CD.

Anthony "Tiny" Biuso recently recorded the new (hed)p.e. album, *New World Orphan*. Tiny can also be heard on a couple of tracks on the new Dizzy Reed CD.

Jason Sutter has recently completed a string of shows as well as a new studio album with Vertical Horizon. Jason will also be on the road with Chris Cornell for the rest of the year in support of his upcoming new record. See Jasonsutter.com for tour info.

Tommy Igoe and Hudson Music are finishing up the very last edits to the *Groove Essentials* 2.0 DVD and its play-along companion book, both of which will be available worldwide this fall. In addition, Tommy's band, The Birdland Big Band, recently headlined the JVC Jazz Festival; a DVD of the event will be released.

Paul Wertico has been named assistant professor of jazz and head of jazz studies at Chicago College Of Performing Arts at Roosevelt University.

The Roots' **Amir "Questlove" Thompson** produced and played on soul legend Al Green's latest, *Lay It Down*.

Andy Ziker has signed a deal with Cherry Lane Publishing/Hal Leonard to transform his current book into two books, *Drumscapes: The Beginner's Guide To Playing Drumset* and *Drumscapes: The Intermediate's Guide To Playing Drumset*. Both will include new material, upgraded photos, and a CD with complete listening examples. The expected release date is sometime later this year.

Ricky Sebastian, master drummer/instructor who has taught at The Collective and The University of New Orleans, and who was the implementer of the World Music Ensemble and the UNO Percussion Ensemble, has teamed up with Carlos McInerney, drummer and owner of Allied Music, to form the Crescent City Drum School in New Orleans. Their vision for the school is to preserve the great musical heritage of New Orleans and to support the musically rich city's future drummers and percussionists. For more information, visit Ricky's Web site: www.rickysebastian.com.

Chad Cromwell toured Europe with Neil Young this summer. He's also on Miranda Lambert's CD *Crazy Ex-Girlfriend*—which won Record Of The Year at the ACM Awards—and on Lady Antebellum's self-titled debut.

Joey Baron is on Myriam Alter's *Where Is There*.

Jayson Brinkworth can be heard on Canadian country artist Aaron Pritchett's upcoming release, *Thankful*, and on his latest single and video, "Let's Get Rowdy," as well as on Shane Yellowbird's single, "Drive Me Home." Jayson has also been nominated for Canadian Country Music's "Drummer of The Year."

Horacio "El Negro" Hernandez plays on *Istanbul In Blue*, by Fahir Atakoglu.

Mike Haid is on Southern Gentleman's CD *Valley Of Fire* and on Steve Cunningham's *Slide*. Mike is currently recording tracks for the new fusion release from Michael Harris.

Gavin Griffiths plays on *13th Star*, the new one from ex-Marillion singer Fish.

Greg Hutchinson and **Jeff "Tain" Watts** share drum duties on Ben Wolfe's *No Strangers Here*.

Kelly Keagy is on *Hole In The Sun*, the new one by Night Ranger.

Bobby Blotzer is on *Love The Sin, Hate The Sinner*, by Saints Of The Underground.

Simon Phillips and **Will Kennedy** are on Jeff Richman's *Aqua*.

Gary Novak is on Eric Hutchinson's *Sounds Like This*, as well as Mike Garson's *Conversations With My Family*.

Congratulations to **Russ Miller** and his wife, Christine, on the arrival of their first child, Josephine Calla Miller.

Congratulations also to Wilco's **Glenn Kotche** and his wife, Miiri, on the birth of their daughter, Vivian Rosina.

CONGRATULATIONS, JOE!

Jazz drumming legend **Joe Morello** turned eighty this past July 17. To help commemorate this landmark occasion, several former and current students, friends, and Joe's wife, Jean, gathered for an evening of good cheer and camaraderie at The Essex House in West Orange, New Jersey. The crowd of well-wishers included many top professionals and educators, such as John Riley and Danny Gottlieb. But the chat heard 'round the room was all about Morello, with drummers sharing fond memories of their time studying with Joe and the inspiration he provided.

Modern Drummer editor in chief (and former Morello student) Bill Miller was on hand to present Joe with a lifetime achievement award (shown). "I feel so honored," Joe said. "What a wonderful evening. And what a lovely turnout; it would take me a year to thank all of these people." Kudos to another former Morello student, Mike Walter, for organizing the event.

DRUM DATES

This month's important events in drumming history

Cozy Cole was born on 10/17/06, **Papa Jo Jones** on 10/7/11, and **Art Blakey** on 10/11/19 (he passed away in October of 1990). **Ed Blackwell** was born on 10/10/29 and passed away on 10/7/92. **Billy Higgins** was born on 10/11/36, **John Guerin** on 10/31/39, and **Keith Knudsen** on 10/18/52. **Billy Gladstone** passed away in October of '61, **Gene Krupa** on 10/16/73, and **Al Jackson Jr.** on 10/1/75.

10/71: Rod Stewart (with the late **Mickey Waller** on drums) tops the charts with "Maggie May," the hit single from his multi million–selling album *Every Picture Tells A Story*.

10/2/76: Wild Cherry (with **Ron Beitle** on drums) has the number-1 hit with "Play That Funky Music." Rob Parissi, lead singer and songwriter of the band, credits Beitle for giving him the title and idea to write the tune, which was one of the biggest hits of the 1970s.

10/5/99: Trombonist Steve Turre records *In The Spur Of The Moment* with bassist Buster Williams and drummer **Jack DeJohnette**.

IT'S QUESTIONABLE

Preventing Wrist Strain

I've been playing for a long time with what I believe to be proper grip and posture. I haven't had any physical problems, until recently. I just joined a band, and we practice almost every night. I hit the drums pretty hard, and I've started to feel strain in my left wrist. Am I doing something wrong? I don't want to have to quit playing down the road because of a problem I can take care of now.
Chris Swanberg

As with any strenuous muscular activity, stretching and warming up before you begin serious practicing or performing is essential in order to prevent injury. Give yourself about thirty minutes before each rehearsal or gig to focus on stretching each part of your body, beginning with the large muscles in your legs, back, and arms, and ending with the wrists and fingers. You might want to consult an athletic trainer or physical therapist in your area for suggestions on the best routine. You might also want to consider using some basic yoga poses to loosen up your body while focusing your mind. (Check out the Yoga And Drumming article in the April '07 issue of MD for some suggestions.) Regardless of what you decide to do, be careful not to over-stretch by forcing your body too deep into the poses.

Beyond stretching, it might be time to re-examine your technique. If you tend to play "into" the drum, without letting the stick rebound naturally, your wrists are absorbing a lot of the impact shock. Focus on letting the stick do most of the work to get the sound out of the drum. You also want to be sure you're not squeezing the sticks too tightly, which puts a lot of extra strain on your muscles and tendons. Check out Joe Morello's classic DVD Natural Approach To Drumming and Jojo Mayer's recent Advanced Techniques For The Modern Drummer for some great refreshers on proper playing technique.

More On Triggers

I just finished reading John Emrich's article on drum triggers in the June issue of MD. As a drummer playing primarily electronic drums, I found this topic very interesting and informative. I have a Roland V-Session kit with a TD-20 controller. Lately I've been playing a Pearl Rhythm Traveler kit at rehearsals that's wired up with a Roland TD-3 and ddrum triggers. The triggers seem to work okay with either mesh or traditional heads. But given the number of different triggering choices available, I'm wondering if the ddrums are the best choice. Also, is the controller really the most important component of an electronic system?
Ron Murphy

Since your questions reference contributing writer John Emrich's article, we'll let him answer them directly. According to John, "Ddrum, Roland, and Pintech all make nice triggers. Roland's triggers should work well, and you would be keeping your setup in the Roland family. Pintech offers exceptional technical support, and their triggers ship with user-replaceable elements. I personally use ddrum triggers because their setup hasn't changed much over the years. They work great all of the time, and I have yet to damage one. In fact, I still use a couple ddrum triggers that I bought over ten years ago. I've plugged these triggers into just about every module on the planet, including Roland's TD-20, and always get good results. Lately I've been wiring them into an Alesis iO trigger-to-MIDI to go direct into my computer, which houses BFD2 software.

"The triggers that you use are very important," John continues. "But the trigger-to-MIDI device should also be considered. You'll get good results with your TD-3, but your TD-20 should work great as well. Since you own two nice modules, you shouldn't have issues with any brand of triggers. It just comes down to choice."

SEND QUESTIONS TO
miked@moderndrummer.com

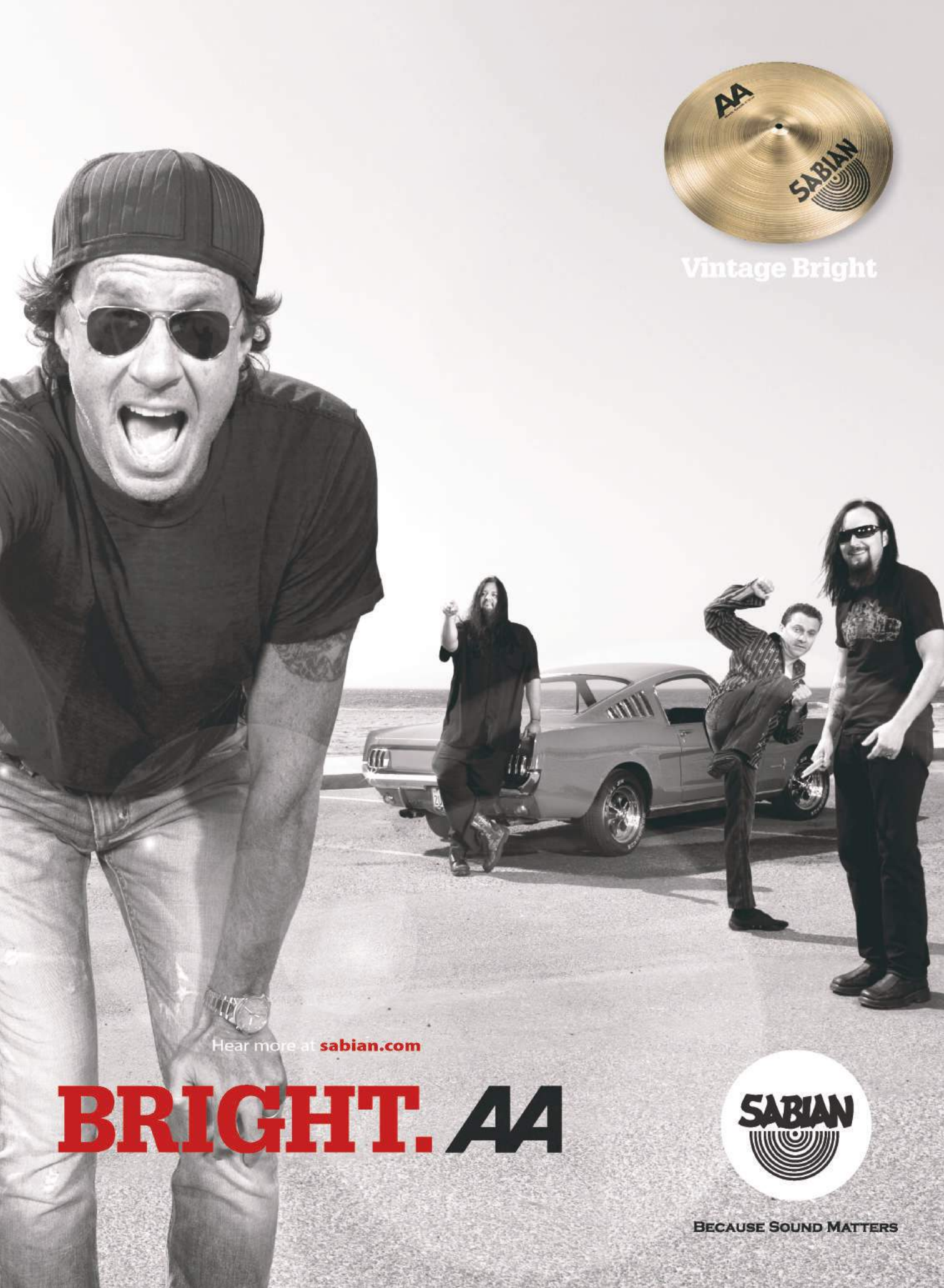
MIKE MARSH
DASHBOARD CONFESSIONAL
Marsh: Fotos by Follett's
JOHNNY HUMPHREY OF SEETHER
MIKE MARSH
ddrum
SIGNATURE SNARE
CUSTOM "BETTY" GRAPHIC
DESIGNED BY MIKE
6.5x14 3mm Seamless Steel Shell
5mm Milled Reinforcement Rings
ON TOUR WITH
ACOUSTIC & ELECTRONIC DRUM PRODUCTS SINCE 1983
ddrum
DDRUM.COM
EETHER
©2006 ddrum

JIMMY DEGRASSO • FLO MOUNIER • CHAD SMITH • GENE HOGAN • KARL PERAZZO • MIKE WENGREN
Independent Cryptopsy Red Hot Chili Peppers Strapping Young Lad Santana Disturbed

WHAT'S YOUR SOUND?

We play big and loud. We're talking really big, and really loud. We mean explosive energy with the power to be heard. But there are also times when we play not so loud. For whatever we play, we play AA.

WE PLAY VINTAGE


AA
SABIAN
Vintage Bright
Hear more at sabian.com
BRIGHT. AA
SABIAN
BECAUSE SOUND MATTERS

Traditional wide-blade lathing tightens cymbal structure for increased durability.

High-profile shaping increases pitch and projection, so AA gets you heard.

Small-peen hammering increases stick response and locks energy into the metal, resulting in explosive responses.

SABIAN B20 bronze is the most durable and most musical of all cymbal metals.

AA IS VINTAGE BRIGHT.

This classic combination of tone and cut is a blast from the past... for today.

With its Vintage Bright sound conjuring up images of 60s and 70s pop, rock, soul, blues and fusion bands in full flight, AA is a series that feels and sounds absolutely right in any music. Choose your models, pick your weights. This Vintage Bright series does it all.

SABIAN

Hear more at **sabian.com**

BECAUSE SOUND MATTERS

Yamaha

Stage Custom Birch Kit And Hex Rack

by Paul Bielewicz

Building on the recent success of their all-maple Tour Custom drumset, Yamaha has introduced the Stage Custom Birch series. Consisting of all-birch shells and featuring lacquer finishes, this series brings the warmth and low fundamental tone of birch-shelled drums to an affordable level within the entry-level market.

Versatile Toms

The drum sizes of our review kit—17x22 bass drum, $5\frac{1}{2}$x14 snare, and 10", 12", and 16" toms—make for a versatile configuration. The tom sizes in particular are popular among today's drummers, due to their tonal range, ease of tuning, and adaptability to various types of music. Those toms were supplied with single-ply clear heads and were easy to tune. Although each drum has a fairly wide tuning range, I settled on a medium tension for the batter heads and a medium-high tension for the resonant heads.

The Stage Custom Birch toms sound warm and round. The attack was pronounced, the cut was impressive, and the sustain was even. There were no troubling "ring-y" overtones to

STAGE CUSTOM BIRCH DRUMSETS are offered in multiple size configurations. Additionally, component drums are available, with toms ranging from 8" to 18" and bass drums from 18" to 24". Three snare drums, in varying sizes and shell types (wood or steel), are also available. All Stage Custom Birch drums feature 45° bearing edges and Yamaha's staggered diagonal seam. Eight lacquer finishes are offered.

Hex Rack

Drum racks are often a topic of disagreement among drummers. While some players feel that they are too bulky, others swear by them and wouldn't go on the road without one. Whichever school of thought you belong to, it's difficult to argue against the merits and innovativeness of Yamaha's new hex rack system. This rack features a host of new concepts, some of which make their more traditional counterparts nearly obsolete.

Drum racks generally consist of two or more vertical support legs, joined by one or more horizontal crossbars. Toms and cymbals are then connected to these crossbars with clamps. This basic rack design doesn't differ too much from manufacturer to manufacturer. One of the differences between the Hex rack and other "traditional" racks is the shape of its piping. The hexagonal shape offers a much more effective way to lock the clamps into position and prevent them from rotating, as compared to circular-piped racks.

Yamaha's innovative ball & socket–style clamp attachments, which consist of a spherical plastic ball and a hinged clamp, allow nearly infinite adjustments to cymbal stands and tom arms. When the heavy-duty thumbscrew is loosened, the clamp can roll freely over the ball, allowing stand positioning to be fine-tuned. When tightened, the friction between the cast metal clamp and the textured plastic ball is significantly greater than that of a traditional rack clamp. This increased tension, along with the hexagonal design, prevents the clamp from slipping under the weight of even the heaviest toms and cymbals.

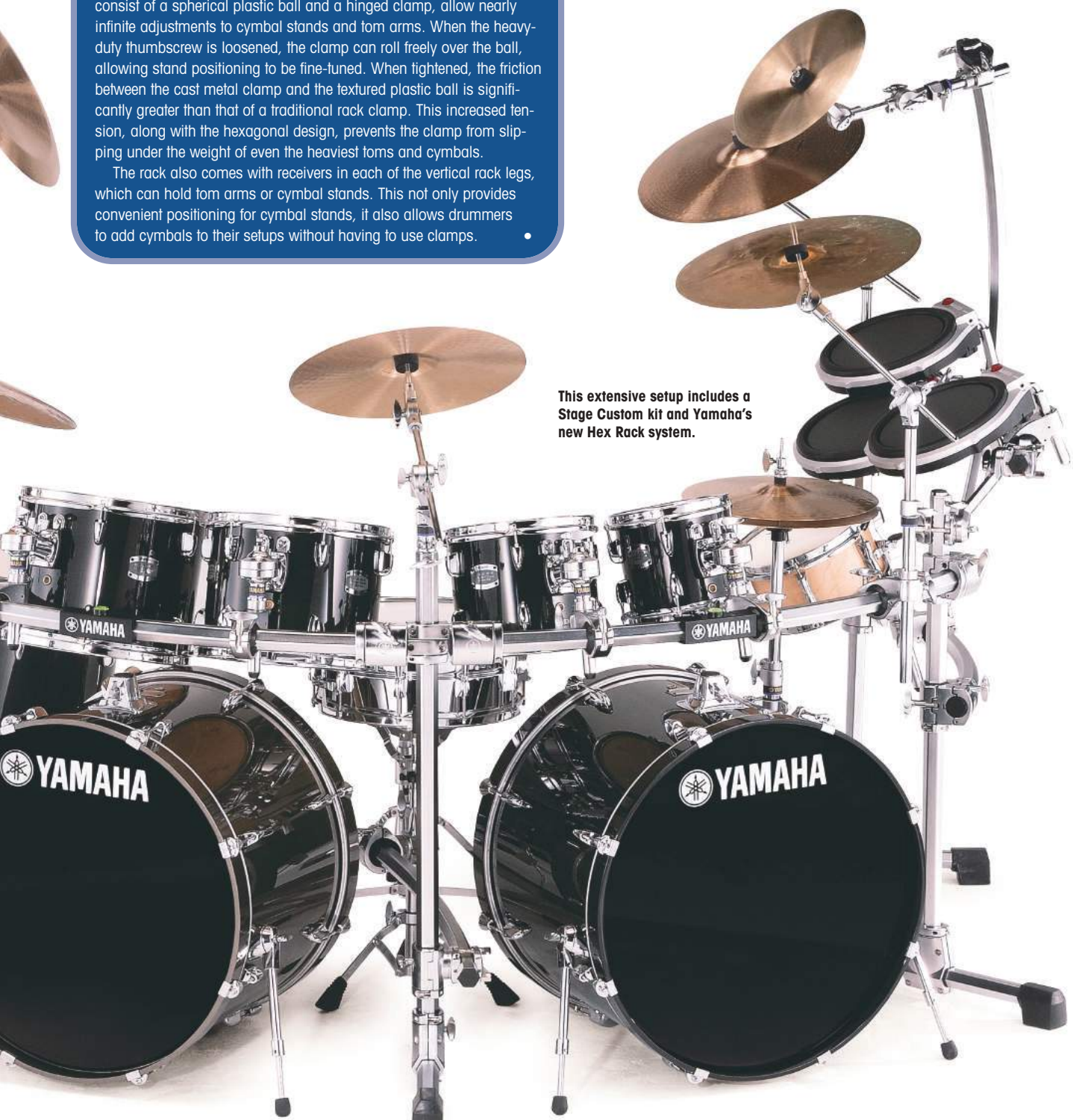
The rack also comes with receivers in each of the vertical rack legs, which can hold tom arms or cymbal stands. This not only provides convenient positioning for cymbal stands, it also allows drummers to add cymbals to their setups without having to use clamps. •

contend with, only a warm, round character. Some players might prefer to reduce the overtones further with a thin muffling ring or a 2-ply head, but I' d stick with the single-ply models provided, as additional muffling would dampen too much of the pleasant birch sound.

The combination of birch wood and relatively thin shells (6mm) produced a low fundamental tone, which helped accentuate the drums' warmth and clarity, while the lacquered finish (as opposed to a wrap) and low-mass lugs increase the sustain.

Boomin' Bass Drum

The 17x22 bass drum came with a clear single-ply batter head with a built-in control ring, a black single-ply resonant head, and matching wood hoops. Out of the box, this combination produced a



This extensive setup includes a Stage Custom kit and Yamaha's new Hex Rack system.

very "boomy" sound, with significant overtones. Even through amplified guitars, it was a lot to take. A small muffling pillow helped tone it down. But substituting a 2-ply batter head with heavier built-in muffling, gave a more traditional "thud" sound and cut down on the overtones. The extra inch of depth added to the drum's volume and sustain.

Middle Ground Snare

The Stage Custom Birch snare proved to perform best at medium to medium-tight tunings. Out of the box, the batter head was tuned to medium-tight, which produced a sensitive and responsive sound. I decided to keep the resonant head at a medium-high tension to allow for crisper snare response and a higher sympathetic tone.

When I loosened the batter head to a medium-low tension, the overall sound became slightly muddy and unrefined. However, at a medium-high tension, the drum started to come alive. Overtones were present but not overbearing. Snare response was respectable, while the rimshot "crack" improved significantly. When the batter head was tuned tightly, some of the snare response was lost and the drum started to sound choked, producing a tone that was basically all attack with very little sustain.

Hardware

The Stage Custom Series is offered with Yamaha's 700 series hardware. All stands are single-braced. The hi-hat stand was adequate, but not overtly impressive. I found that the legs wouldn't spread out wide enough to keep it from getting a little wobbly under heavy pedaling. The bass drum pedal was also a basic model, featuring a single chain drive and a felt beater.

The boom cymbal stands, on the other hand, were more than adequate: The legs will spread out plenty far enough to stabilize the stand when the boom arm is at full extension. The boom arms also telescope into the vertical post, so the stand can function as a straight stand. Memory locks are included for extra stability and ease of setup.

Conclusions

This kit is designed for students, houses of worship, and gigging drummers, but it could easily suit the needs of most drummers in almost any style of music. The Yamaha Stage Custom Birch drumset is a nice-looking and good-sounding drumset, and at $999 including hardware, it's an exceptional value.

THE NUMBERS

Yamaha Stage Custom Birch Drumset (in Raspberry Metallic finish): $999
Includes a 17x22 bass drum, 8x10 and 9x12 mounted toms, a 16x16 floor tom, a 5½x14 matching wood snare, and a 700 series hardware package with a double tom holder, two boom cymbal stands, hi-hat and snare drum stands, and a bass drum pedal.

Hex Rack
HXR2L: $849.99
Includes two vertical legs, a curved center section, a short side extension, and three clamps.
HXR3L: $1,099.99
Includes an additional side extension with a third vertical leg, as well as four clamps.
www.yamahadrums.com

SNARE DRUM OF THE MONTH

GMS | 5½x14 FREDDIE HOLLIDAY SIGNATURE

by Michael Dawson

Special cobalt blue finish and gold-plated hardware contribute to this drum's stunning look, as well as its high price tag.

HOW'S IT SOUND?

This aluminum-shelled signature snare has a lot of personality. Designed to meet the diverse musical needs of drummer Freddie Holliday, who plays with R&B legends The O'Jays, this drum can be tuned up to produce pure, cracklin' rimshots, or tuned down a bit for complex, ringing backbeats. The best way that I can think to describe this drum is as if you combined Zigaboo Modeliste's pitchy "pop" with The Meters and session great Kenny Aronoff's aggressive overtone-laden snare on John Mellencamp's "Small Town." For more controlled sounds, all that's needed is a touch of muffling—like half a piece of Moon Gel placed just off the edge—in order to focus the pitch and bring out some body in the tone.

Because of its perfectly constructed bearing edges, die-cast hoops, and Special Edition lugs, sweeping between these medium to high tunings was simple—just grab a drum key and tweak one lug up or down, depending on which pitch you're going for. Even when offsetting the head's balance like this, the drum never sounded "out of tune." This feature also allows the snare to be tuned to specific pitches very easily, making it a great choice for studio drummers who often have to match their drums to the keys of the songs they're recording.

I wouldn't recommend using this drum if you prefer lower tunings or the super warm sounds of birch and maple. But if you're looking for a high-end drum that's crisp and ringy, yet controllable when necessary, this could be one to add to your wish list.

WHAT'S IT COST? $1,275 www.gmsdrums.com

To hear this drum, log on to the Multi-Media page at www.moderndrummer.com.

Zildjian

New K Custom Hybrids And High Definition Hi-Hats

by Paul Bielewicz

Zildjian recently added crashes, hi-hats, and a China to their already successful K Custom Hybrid line. They also added a set of hi-hats to match the sonics of their unique High Definition ride. Let's examine each.

A Completed Hybrid Series

The K Custom Hybrid series got its name because it features cymbals with a combination finish where the inner half of the surface is brilliant, while the outer half is lathed for a traditional finish. This un-lathed inner section results in a darker tone with quick decay, while the traditional finish on the outer section adds brightness and sustain. The resulting combination of darkness and brilliance makes for a versatile sound that can be applied to many different live and studio playing situations.

The 14" Hybrid hi-hats are relatively thin, which promotes attack. They sound clear, crisp, and relatively bright. The edge of the bottom cymbal has small openings, which allow air to escape when the hats are closed with the foot. This gives them a consistent foot "chick" sound. These cymbals are controlled, yet can still cut through.

All of the new Hybrid crashes are somewhat dark, but the 15" and 16" are the brightest. Despite their dark overall character, they still possess enough brightness to make them useful in most musical situations. Both cymbals are thin, and have good response and attack. The 18" Hybrid crash is the darkest of the bunch, featuring shimmering overtones with a good balance of attack and sustain. Also very versatile, this cymbal would be appropriate for recording or live situations.

Like the 18" crash, the 17" China has a good balance of attack and sustain. Though it possesses the trashy pang you'd expect from a China, it's also tasteful and somewhat controlled. The balance of these characteristics is likely due to the hybrid finish and its 17" diameter, which allows it to have the attack of a small cymbal and the sustain of something larger.

All of the cymbals in this series are very responsive and feature pronounced attack with controlled sustain. They cut impressively through amplification, yet are controlled enough for tasteful colors. The bells on the larger cymbals have a clear, bright tone, while the outer-lathed portions produce a sustained wash. These cymbals are sure to please the drummer who "wants it all," with a balanced combination of brilliance, darkness, attack, and sustain.

14" K Custom High Definition hi-hats

K Custom High Definition Hi-Hats

Like their ride cymbal compatriot, the High Definition hi-hats feature a spiral-lathed, unpolished finish, which results in a rich, complex tonality. Offered in a medium weight, these hi-hats are loud, have an exceptional "chick" foot sound, and offer a big cutting wash when played partially open. They're exceptionally dry but possess a nice combination of brightness and control—a rich, complex, and shimmering sound, with a touch of "trashiness." These somewhat aggressive qualities make the hats a perfect choice for electric settings. But their complex sound would also work in acoustic situations.

With a rich, complex tone to complement their overal dry character, the High Definition hi-hats are not only a worthy complement to the previously offered ride, but they add a unique and interesting sonic color to any cymbal setup.

THE NUMBERS

K Custom High Definition
14" hi-hats: $702

K Custom Hybrids
14" hi-hats: $702
15" crash: $382
16" crash: $418
18" crash: $487
17" China: $455

www.zildjian.com

Pearl

Mangini, DeGrasso, And Rose Signature Snares

by Will Romano

Morgan Rose's Nast Green–finished snare.

Pearl has rolled out three new signature snares—a $5^1/_2$x14 Jimmy DeGrasso, a "golden ratio" $6^1/_5$x10 Mike Mangini, and a 5x14 Morgan Rose model. These snares were conceived by the artists, who each have a distinctive drumming style and personal attitude toward what makes the "perfect" snare sound. Let's take a look.

Thank You, Pythagoras

Throughout history, artists, musicians, philosophers, and architects have used the golden ratio (approximately equivalent to the number 1.6180339887 and symbolized by Greek letter Phi) to create works that are aesthetically pleasing to the eye and ear. For some, the golden ratio, which was discovered by Greek mathematician/philosopher Pythagoras, is ultimate proof that there is symmetry in nature.

So what does any of this have to do with snare drums? In accordance with the golden ratio, Pearl designed the Mangini signature model to the dimensions $6^1/_5$x10. Its outer shell is decorated with mathematical equations, geometric ratios, Greek symbols, and a pentagram (the symbol for life). The Pearl badge is also engraved with the words "Golden Ratio 1:1.618." All of this left me to ask: If there really is a link between mathematics and music, and Pearl has incorporated this proportional relationship into the design of its snare, wouldn't this be the "perfect" sounding drum?

Because of its size, as well as its Optimount suspension system, the Mangini snare is designed to be used as an auxiliary snare. To test its sonic boundaries, I ratcheted up the tension rods to various degrees. This drum produces a multitude of cool tones, from a tin can–like "ping" to a wooden-spoon-slapping-a-plasic-bucket "pop" (the pinnacle of which was achieved when the snares were off).

I suspect that its dimensions were only one factor in why this drum sounded so good. After all, isn't what makes a drum "perfect" ultimately in the ear of the beholder? Don't get me wrong: I love the idea that Pearl designed a drum to these proportions. But I wonder how much of what was pleasing to me could be chalked up to its dimensions, and how much came down to the suspension system, the sharp gold-and-silver swivel tube lugs (meant to offer sonic stability and freedom), and its six-ply birch shell.

One thing is for certain: The Mangini snare is a solid, inspired piece of equipment. If tuned to bring out the mid and low frequencies, it might serve as a main snare for some drummers working in hip-hop, dance, or world music. But in general, I loved being able to shift from my main snare to this one for a slightly different sound. It forced me to think more about my phrasing and the individual sounds of my patterns.

Mike Mangini's "Golden Ratio" snare

Reaching For The Brass Ring

Jimmy DeGrasso's gold-plated, hammered-brass snare was designed to offer drummers enough firepower to cut through amplified fuzz and feedback. Though I don't play at the same high volumes as DeGrasso, his signature snare nonetheless clearly sliced through the screechy, screaming, and utterly brain-splitting sounds of my band's electric guitar and electric violin.

However, unlike other metal-shelled drums I've played, this one's bark was relatively controlled. It could be loud, but it also propelled the music with reasonably steady, solid snaps and ringing midrange overtones. (It was assertive, not pushy.) Surprisingly, this drum retained some of its subtle qualities, even as the volume reached a fever pitch.

When I tightened the batter head and hit it dead center, this snare simultaneously produced a low rumble, a high "doink," and a midrange crack. I chalked up this effect to the shell's beaded midsection and its dimpled hammered surface, which might have helped produce this diversity of tones.

Jimmy Degrasso's gold-plated hammered-brass model

Loving The Alien

Sevendust drummer Morgan Rose' s signature drum' s cosmic cosmetics match its performance. Outfitted with a mint/forest green finish (what Pearl calls " Nast Green") and nine angry glow-in-the-dark alien faces (Rose' s personal insignia), this snare can best be described as unpredictable and somewhat otherworldly, as it projected sounds that were in opposition to one another.

With a few minor tuning adjustments, the tones I garnered ranged from thin-bordering-on-tinny, to sensitive, resonant, and open (perhaps due to the forty-two snare wires and 45° bottom bearing edge), to deep, rich, and slightly muffled. For the most part, I kept the snare tuned to a midrangy " pong," which brought out the most character in the drum and allowed it to blend well within the rest of my kit. But it also did a fine job of cutting through electric instruments across its tuning range.

Some of the Rose snare' s other characteristics were also impressive. First of all, it produced the loudest, clearest sidestick " click" of the review batch. And with the snares turned off, it had a great throaty tom sound whose tones were made deeper and richer when I played it using heavy sticks or felt-tipped mallets.

The Results Are In

Overall, these multi-voiced snares have hidden attributes, which helped to make me sound better when I played them. Whatever worked for each of these artists also worked for me. And that' s a tough thing for any drum to accomplish.

THE NUMBERS

Jimmy DeGrasso 5$^{1}/_{2}$x14 Signature Snare: $659
Mike Mangini 6$^{1}/_{5}$x10 Signature Snare: $499
Morgan Rose 5x14 Signature Snare: $499
www.pearldrum.com

QUICK LOOKS

by Michael Dawson

Bosphorus Cymbal Swipes

When I first started drumming, I was pretty obsessive about keeping my gear looking sharp. At least once a month I'd break out the polish and start cleaning every piece of my kit, from the shells to the tension rods. And all of my cymbals had to be *spotless*.

Over time, I became less and less interested in spending an entire afternoon cleaning my instruments. This change, however, wasn't because I no longer cared about the condition of my stuff; it was just too much of a hassle to worry about it anymore. When I *was* in the cleaning mode, I tried all of the commercially available drum/cymbal polishes and sprays. Each of them worked fine. Some required a lot of elbow grease but worked great, while others were simple to use but didn't clean as effectively.

With the new Bosphorus Cymbal Swipes, you get the best of both worlds. They're super simple to use and totally mess-free. Just pull a cloth through the top of the container, rub away the grit, rinse the cymbal with water, and toss the swipe in the trash. We tested the swipes on a brand-new set of cymbals that had a few fingerprints scattered throughout the top and bottom surfaces. On these cymbals, it took almost no effort to get them back to a sparkling shine. In fact, we cleaned an entire set of cymbals, using just one swipe, in under five minutes.

We also tested the swipes on a very tarnished brilliant-finish crash cymbal. (It was so dirty that the edges were turning green!) While we weren't able to make this cymbal look brand-new again, the swipe removed all of the green tarnish and thick stick markings. Incidentally, it also removed the remainder of the logo, so be careful if you don't want to lose yours. It took a bit more effort to get this cymbal clean (we used an entire cloth on it), but it was nothing compared to the scrubbing you'd have to do with some other cleaners. Plus, there wasn't a pile of greasy rags to contend with.

A container of thirty-six Swipes sells for $10.95.
www.bosphoruscymbals.com

Paiste

Twenty Series Expands

by Michael Dawson

Paiste's Turkish-made/Swiss-processed B20 bronze Twenty series cymbals have been making a big impact in the pop/rock/studio market since their initial release early last year. Now many of the company's top endorsers—Jason McGerr (Death Cab For Cutie), Will Denton (LeAnn Rimes), Chaun Horton (Natasha Bedingfield, Macy Gray), Derrick Wright (Toni Braxton), Paul Leim (Nashville studio), Simone Pace (Blonde Redhead), Bill Rieflin (R.E.M.), and Ndugu Chancler (Miles Davis, Michael Jackson)—have replaced some or all of their cymbals with those in the Twenty series.

This year, Paiste added a handful of new models to the basic Twenty series, as well as an entire line of thinner versions, making it a complete cymbal line fit to meet the needs of an even wider range of drummers.

What's New?

The initial Twenty series launch included a 10" splash, 13" and 14" hi-hats, 16" and 18" crashes, 16" and 18" Chinas, and a 20" ride. To round out this medium-weight series, Paiste has added 8" and 12" splashes, 8", 10", and 12" Mini Chinas, 12" and 15" hi-hats, 17", 19", and 20" crashes, a 20" China, and 21" and 22" rides.

The thinner line of Twentys includes 14" Light hi-hats, 14", 16", and 18" Thin Chinas, 16", 17", and 18" Thin crashes, and 20" and 22" Light rides—as well as a pair of humongous 16" Medium Light hi-hats.

Explosive Shimmer

All of the new Twenty cymbals in the basic medium-weight line share a common sound that merges the consistent, glassy shimmer that Paiste is known for with a touch of the dark, smoldering burn that's coveted in traditional Turkish cymbals. These aren't jazz cymbals; they're much too heavy for that. But there's just enough complexity in their tone to give rock/pop/studio drummers a richer color to work with.

Since their even, balanced sound allows for a consistent and matched setup, you need to be careful to choose models within the Twenty line that have enough contrast. So even if you'd like to use only the larger crashes (like me!), you'd be better off going with the 17" and 20". This combination gives you a bright, semi fast-responding cymbal for short hits and accents, as well as an explosive crash with a long shimmering sustain that also works as an excellent crash/ride.

My other favorites in this bunch were the 15" hi-hats and the 22" ride. These, along with the 17" and 20" crashes, created a perfect setup for my Brit-inspired rock band. The 15" hats were super-crisp, with a full, chunky, and slightly low-pitched sizzle. All my stick work on these hats cut through loud and clear, while the cymbals' mellower timbre helped them blend with my band's atmospheric guitar tones.

The 22" ride provides a warm bed of sound that's also articulate and clear. Its raw, unlathed bell chimes out when shanked, while riding on the bow sets up an even wash with a clean, balanced "ping." A drummer for a hugely successful pop band (who shall remain nameless) heard me play these cymbals at a club gig, and the first thing he asked was, "Man, what

THE NUMBERS

List prices for new Twenty series cymbals range from **$189** for the 8" splash to **$528** for the 22" Light ride. The 16" Medium Light hi-hats list for **$644.**
www.paiste.com

was that ride cymbal? It sounds great!" The 21" ride also sounds pretty good. It just seemed a little confined-sounding when compared to the well-balanced 22" (more "ping" and less wash).

The remaining cymbals in the basic Twenty series range from the quirky cup-chime sound of the 8" and 12" splashes, to the pitch-bending hand-gong character of the 8", 10", and 12" Mini Chinas, to the fast, nimble Dennis Chambers–esque vibe of the 12" hats. Also of note is the 20" China, which doubles as a monstrous semi-trashy crash and a funky, complex ride.

Thin Is In

In addition to expanding the basic Twenty series—which ultimately sounds best in louder situations—Paiste has added a line of thinner, lighter Twentys for players who want more Turkish flavor and a little less impact. These cymbals are ideal for live or studio situations where you want a jazzy vibe without getting too dark and low pitched.

The 14" Light hi-hats are my personal "pick of the litter." They have a nice soft feel under the sticks, yet they are articulate enough to handle double strokes and quick Stewart Copeland–style flourishes. Their tone is a perfect balance of dark complexity and diamond-sharp precision. The semi-open sound has a smoky character (think Matt Chamberlain), while the foot chick is dry and clean, if a little soft. Again, these aren't cymbals I'd use on bebop gigs, but they do have a touch of that color within a more straightforward pop/rock/studio sound.

Like their heavier brothers, the 16", 17", and 18" crashes have a very consistent sound: semi-bright attack, shimmery-bordering-on-trashy sustain, and balanced, even decay. You could also put the 20" Light ride in that same category and use it as a large crash. (Will Denton does!) With these thinner Twentys, I preferred going with a jazz-inspired setup (20" Light ride on left, 22" Light ride on right, and 18" crash on far right), so that I could play from a jazz headspace (crashing and riding on each cymbal) within pop/rock grooves.

As rides, the 20" and 22" Lights have a lot of wash and not a lot of attack. But if you want that sort of Ronnie Vannucci (The Killers) crash/ride effect, these would be perfect. The bells aren't very articulate either. But they have a nice "vintage" character that's cool for classic R&B feels.

The 14", 16", and 18" Thin Chinas are very explosive and are trashier than the heavier Twenty models. The 14" was a little too sharp and aggressive for my tastes, while the 16" had a middle-of-the-road sound that was neither disappointing nor mind-blowing. Of the three, I preferred the 18", since it had the lowest pitch and the darkest timbre.

Funky Fat Hats

If you're a fan of that funky, sloshy hi-hat sound that studio great Steve Jordan often uses, or if you're looking to achieve a down-tuned hip-hop vibe, then check out the 16" Medium Light hi-hats. These oversized plates are size-matched to give you a solid, playable hi-hat sound, despite their gigantic proportions. We found that the stick sound on these hats was more pronounced and the foot chick was much cleaner than what you would achieve by pairing up two crash cymbals. It was also a lot of fun exploring the extra sounds that were available by playing on various parts of the surface area, as well as by sloshing them with the foot.

We wouldn't recommend using these hats on every gig, as their low pitch and slow response time don't allow for quick articulations and barking accents. But if you play a lot of laid-back funk/blues/rock grooves and want to pull your feel even further behind the beat, these will certainly help.

Overall Effect

Paiste's position has long stood as the glassy, sparkling "alternative" to the dark, Turkish sound. These new Twenty series cymbals don't deviate entirely from that classic Paiste sound, but rather strive to incorporate some of the rich aesthetic of handmade Turkish cymbals within their well-established voice. And judging by our impressions, as well as those of many of the professional artists who've heard them, they've really hit the mark.

Roland

TD-9SX Electronic Drumkit

by Rick Long

Roland has introduced a new mid-level electronic drumkit that has many pro-level features. The TD-9SX is a five-piece kit featuring mesh-head technology along with the new TD-9 sound module and MDS-9 rack. A second version of the kit, the TD-9S, has rubber tom pads in place of the mesh-head models.

Our review kit is a TD-9SX. In addition to the new sound module and rack, it's composed of a PD-105BK 10" dual-zone mesh snare pad, three PD-85BK 8" dual-zone mesh tom pads, one each of the CY-5 and CY-8 dual trigger cymbal pads (with the CY-5 acting as the hi-hat), one CY-12R/C three-zone ride cymbal, one KD-8 kick trigger pad (that's wide enough to easily accommodate a double pedal), and one FD-8 hi-hat control pedal. (A Roland KC550 amp provided excellent sound reinforcement for the review.)

The big news here is the new TD-9 sound module. The unit is taller than it is wide (in other words it's in portrait mode rather than landscape mode, like previous modules), which allows it to take up less real estate on the rack. Instead of individual $^1/_4$" input jacks for each pad, a 25-pin connector is used on the module side of a pre-made snake cable. There are also two $^1/_4$" input jacks, labeled AUX and Crash2, that can be used if you want to add pads.

Ease of use must have been a priority when Roland designed this module. Buttons along each side of its face let you have quick access to recording, playback, muting of the drum track on internal songs, module setup, drumkit selection, the click track, and the "Scope" training function. Three function keys align with the bottom of the LCD screen and allow control of various function parameters on the section of the module where you are working.

The sounds of the electronic drums and the internal songs have been improved. By reducing the overall number of drum sounds to 522, Roland was able to offer sounds with more complexity (and which require more memory). In fact, the sounds of the TD-9 module rival that of its older brother, the TD-20. Snare, tom, kick, and cymbal sounds are all quite realistic with

The TD-9 side panel features Left and Right Output jacks, an 1/8" stereo input for connecting an iPod, CD player, or other external music device, MIDI IN and OUT ports, and two additional pad inputs.

a wide dynamic range.

WAV files containing recordings of real instruments are used for the songs, which gives a more realistic sound and feel to the music. If the internal songs aren't enough for you, up to 99 WAV files can be read by the module using any USB memory device. Songs can be looped for continuous play, and sections of a song can be selected for looping, thus allowing you to focus on a particularly difficult passage.

The module also allows easy recording of your drum performance. Just press "Quick Record," and start playing. When you want to hear the recording, simply press "Quick Play." This function will also allow you to play along with an internal song and record your performance.

Roland's metronome setting lets you choose between fifteen different click sounds, including a human voice that counts the beat. The metronome can be set to time signatures as complex as 15/16.

The Rhythm Scope function gives you a visual representation of your timing for each pad. As you play, you can determine whether your timing is ahead of the beat, on the beat, or laid back. This is a useful tool for drummers of all playing levels. Beginners can use the Scope to tighten up their early groove attempts, while advanced players can experiment with mixing styles between limbs, for example, pushing the time a little with the bass drum and laying back with the backbeat on the snare.

Roland has collected the sounds into fifty drumkits, which can be modified and stored by the user in up to ten separate versions of each. So you can potentially have 500 separate drumkits ready to go.

A 64x128 backlit LCD screen makes for easy manipulation of internal settings. A virtual mixer lets you adjust the volume of each pad separately, and graphic representations of each drum and cymbal make tuning, timbre, and effects adjustments quick and easy.

Roland's mesh pads are well known in the industry for accurate tracking. The pads on the review kit are no exception. The module does not allow you to vary sounds depending on where on the pad you play, as the TD-20 does, but dynamic response is excellent, and

TD-9S

the cross-stick function works the same as it does with the TD-20. Just lay the stick over the rim on one or both sides of the drum, and you'll get a very realistic cross-stick. To prevent false triggering of this sound, this feature can be turned off in individual kits; the module will retain your preference for each kit when powered up.

The new MDS-9 rack system is light yet sturdy. The design has four legs, with a second rack pipe for stability between the second and third legs. The two cymbal stands telescope into these rack legs. Major improvements over previous systems include the addition of ball joints at the cymbal tilters, a new hi-hat mini-boom, and a snare mount with ball joint. We found it easy to achieve our desired pad and cymbal positions, and with the right amount of tension on the clamps, everything stayed in place during hard playing.

Retail price for the TD-9SX is $2,799, while the TD-9S model lists for $1,999. The TD-9 module can be purchased separately for $999, and includes the pre-made snake cable and a mount. The MDS-9 rack can also be purchased separately, for $269.

For more on the TD-9 series and other Roland electronic kits, visit www.rolandus.com; click on "products," then "drums & percussion."

Destined

What makes something a classic? Is it an ageless look? How about an undeniable design and functionality? Or maybe it's something that withstands the test of time? At DW, we think a classic is much more than just a word. And it's definitely not just a reissue or remake. It's a whole new idea that pays tribute to the past, but takes it several giant steps further.

The DW Classics Series does just that. A purist attitude, combined with all of the drummer-friendly innovations that have made DW famous. Sure, it's crafted to sound like some of the great American drumsets of the 20th Century, but it also has a sound and personality all its own. It's the perfect marriage of modern drum manufacturing techniques and the legendary sonic qualities that have made vintage drums so popular. The best part is that any DW Classics kit can be customized to reflect your own personal style. Guess what? You're not limited to a yellowed Marine wrap that's peeling on the edges or a sparkle that's lost its....well, sparkle. Now you can choose from dozens of available DW Custom Shop FinishPly options and mix and match four distinct drum hardware color choices to make this Classic your unique personal expression. Because when you sit behind a set of DW Classics, you're sitting behind a classic in the making.

drums dw

www.dwdrums.com

©2008 Drum Workshop, Inc. All Rights Reserved.

to be a
Classic.
dw
Classics
POPLAR-MAHOGANY
SHELL
drums
dw

>>MAPEX SATURN "POP TO BOP" COMPONENT PACK AND PRO M ZEBRA WOOD

Mapex's six-piece Saturn Series "Pop To Bop" component pack (above) contains a variety of sizes that can be reconfigured to match different musical needs. The set includes an 18x22 bass drum, 8x10 and 9x12 rack toms, and 14x14 and 16x16 floor toms. The pack also comes with a 16x20 bass drum for quieter playing situations. Snare drums and hardware are sold separately. List price is $2,865.99.

Mapex's Zebra wood Pro M maple shell pack (right) features a simulated zebra-like striped veneer. The kit is available in a six-piece configuration that includes an 18x22 bass drum, 8x10 and 9x12 rack toms, 14x14 and 16x16 floor toms, and a $5\frac{1}{2}$x14 snare. The pack also includes a TH675 tom holder. List price: $1,959.99.

www.mapexdrums.com

>>MEINL BIGGER BYZANCE SERIES CYMBALS

To meet the request of some of their artists (Aaron Gillespie of Underoath, Zac Farro of Paramore, Jean Paul Gaster of Clutch, and Spencer Smith of Panic At The Disco), Meinl has added 21" and 22" medium crashes and a 24" medium ride to its Byzance series cymbals. These new models, like all Byzance cymbals, are hand-hammered in the company's Turkish factory from B20 bronze alloy. They are said to produce a warm, dark, and full-bodied sound.

www.meinlcymbals.com

>>TAMBURO NEW BRASS AND STEEL SNARES

Tamburo's new snares are said to produce an intense and powerful sound that's also controlled, thanks to their die-cast rims. The brass drums' light lacquered coating brings out the brilliance and the shine of the hammered shell. The steel drum features a 1-mm shell, which produces a sharp, cutting sound and explosive overtones. These snares are recommended for drummers who require a sound that's equally suitable for live and studio use.

www.tamburodrums.com

>>AHEAD NEW BRUSHES, RODS, AND PRACTICE PADS

Ahead's new brushes and bundled sticks consist of light and heavy bundled bamboo rods, light and heavy rock rods, a bundled broom with an accent tip, a Switch stick with a 5A tip and a mallet head, and a retractable brush with a nylon tip on the butt end.

Ahead's four new practice pad models include mountable 7" and 10" 8-mm single-sided pads, a 10" double-sided model with hard and soft rubber surfaces, and a 10" single-sided version that produces a snare-like sound. A pad stand is also available.

www.aheaddrumsticks.com

>>CREATION DRUM COMPANY
BUBINGA HYBRID, CRUSHED GLASS, AND NESTING KITS

These three kits from Creation are custom-built instruments designed with particular players in mind. The classy-looking Bubinga Hybrid ($3,695, pictured below) combines the tone and projection of maple with the warmth and beauty of bubinga. The hand-rubbed satin finish and brass cast hoops give this kit a stunning look.

The oversized gold and black Crushed Glass setup ($2,235, bottom) is reported to have a huge sound to complement its flashy look. The 20x24 kit and 9x12 and 16x16 toms are made from 8-ply birch, while the 7x14 snare is 10-ply maple.

All of the components of the grey-stained Nesting kit ($2,120, above) are designed to fit within the split 20x20 birch bass drum, making it ideal for club drummers who need something that's easy to set up and transport. This kit comes with 9x10 and 12x14 maple toms and a $4^{3}/_{4}$x14 maple snare.

www.creationdrums.com

>>AQUARIAN TRU-BOUNCE PRACTICE PAD

The Tru-Bounce neoprene practice pad is designed to be comfortable to play on without the overly springy feel of traditional gum rubber. The result is a more accurate rebound that makes you work a little harder (but not *too* hard) when practicing. Each pad comes with a pair of Power-Sleeve 5A drumsticks, a rudiment sheet, and two sheets of warm-ups and tuning tips from Roy Burns.

www.aquariandrumheads.com

>>METROPOLITAN
MULTIPLE COCKTAIL KITS

Metropolitan drum company's new portable cocktail drumsets feature large Keller VSS shells, 10.5mm hardware, and 2.3-mm hoops, and are designed to provide a very deep and diverse tone. New models include the three-piece Chubster, which consists of a 24x16 cocktail drum, a 5x10 metal snare, and a 6x8 rack tom ($899); the four-piece Plushster, which has an additional 12x10 hanging floor tom ($1,099); and the five-piece Dreamster, which has a 6x6 tom ($1,299).

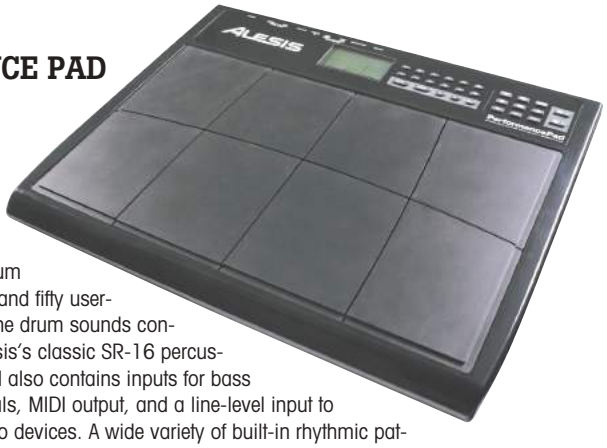
www.metrodrum.com

>>DREAM CYMBALS
ENERGY SERIES

Dream's new handmade Energy series cymbals are designed for rock and metal drummers who need loud, bright, and penetrating sounds that will cut through the rest of the band. Featuring unlathed bells, the weight of these cymbals is focused more towards the center, resulting in a cymbal that's durable and powerful without feeling heavy under the sticks. 16" and 18" crashes, 20" and 22" rides and crash/rides, and 14" hi-hats are available. List prices range from $199 for the 16" Energy crash to $435 for the 22" ride.

www.dreamcymbals.com

>>ALESIS
PERFORMANCE PAD



This tabletop and kit-mountable drum machine and performance instrument features eight velocity-sensitive drum pads, 233 classic drum sounds, fifty presets, and fifty user-definable drumkits. The drum sounds consist of those from Alesis's classic SR-16 percussion module. The pad also contains inputs for bass drum and hi-hat pedals, MIDI output, and a line-level input to connect external audio devices. A wide variety of built-in rhythmic patterns are included as well.

www.alesis.com

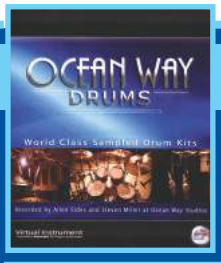
>>PEACE RAD RACK SET AND DRUM RUG

This upgraded rack-mounted drumset allows for precise, consistent placement, as well as ergonomic and flexible setups. The kit incorporates a Bronze Star finish, larger shell sizes (16x22 kick, 8x10, 9x12, and 16x16 toms), a new rack system, and upgraded mounting hardware. The kit now features Peace's Duotone low-mass/low-profile tom lugs, as well as a tom-arm adapter for flexible positioning and hassle-free set-up and teardown. The rack clamps will also accept traditional tube-style arms. Additional rack components are available separately, so customized configuration, are easy and affordable.

Peace's 4' 2" square polyester and polypropylene drum rug is designed for functionality, portability, and carefree maintenance.

www.peacedrum.com

SOFTWARE CENTRAL



OCEAN WAY DRUMS' VST instrument features nineteen multi-sampled drumkits that were recorded by Grammy award–winning engineer/producers Allen Sides and Steven Miller in the legendary Ocean Way Studio B. Each drum was recorded using multiple high-end mics and Studio B's custom mixing console. The samples are powered by Native Instruments' Kontakt Player (included), which works with all major digital audio workstations and as a stand-alone program. The Gold Edition ($995) contains 40 GB of 24-bit/48-k drum samples on six DVDs, while Platinum HD ($1,995) comes with these sounds plus an additonal 80 GB of high-resolution (24-bit/96-k) samples that are preinstalled on a special 10,000-PRM hard drive. The included V-Drum map allows Roland TD-20 users to take full advantage of the software's realistic dynamic response.

www.oceanwaydrums.net

SPECTRASONICS' Stylus RMX Xpanded includes the acclaimed Stylus RMX Realtime Groove Module virtual instrument software, plus five of the company's award-winning S.A.G.E. Xpander expansion libraries: Backbeat (straight-ahead feels), Retro Funk (vintage/classic acoustic grooves), Metamorphosis (remix beats), Burning Grooves (aggressive live drums), and Liquid Grooves (ethnic percussion). The Xpanders' 5.5 GB of outstanding acoustic drum and percussion grooves enhance Stylus RMX's 7.4-GB core library. This software package—which features performances from top session drummers like Abe Laboriel Jr. and Gregg Bissonette—offers a quick and easy way to create unique-sounding grooves and loops within any digital audio workstation. List price: $399.

www.spectrasonics.net

AND WHAT'S MORE

AUDIO-TECHNICA's ATH-ANC3 Quietpoint in-ear headphones combine 85% noise cancellation with outstanding sound quality, comfort, and portability. These headphones employ patented technology that detects environmental noise via miniature microphones incorporated into each ear bud, and applies a corresponding sound-canceling signal. Designed for total comfort and convenience, the ATH-ANC3 is supplied with three sizes of ear tips (small, medium, and large) for a customized fit. They also feature a monitor switch that mutes all functions so that users can hear important outside announcements and conversations. List price: $169.99.

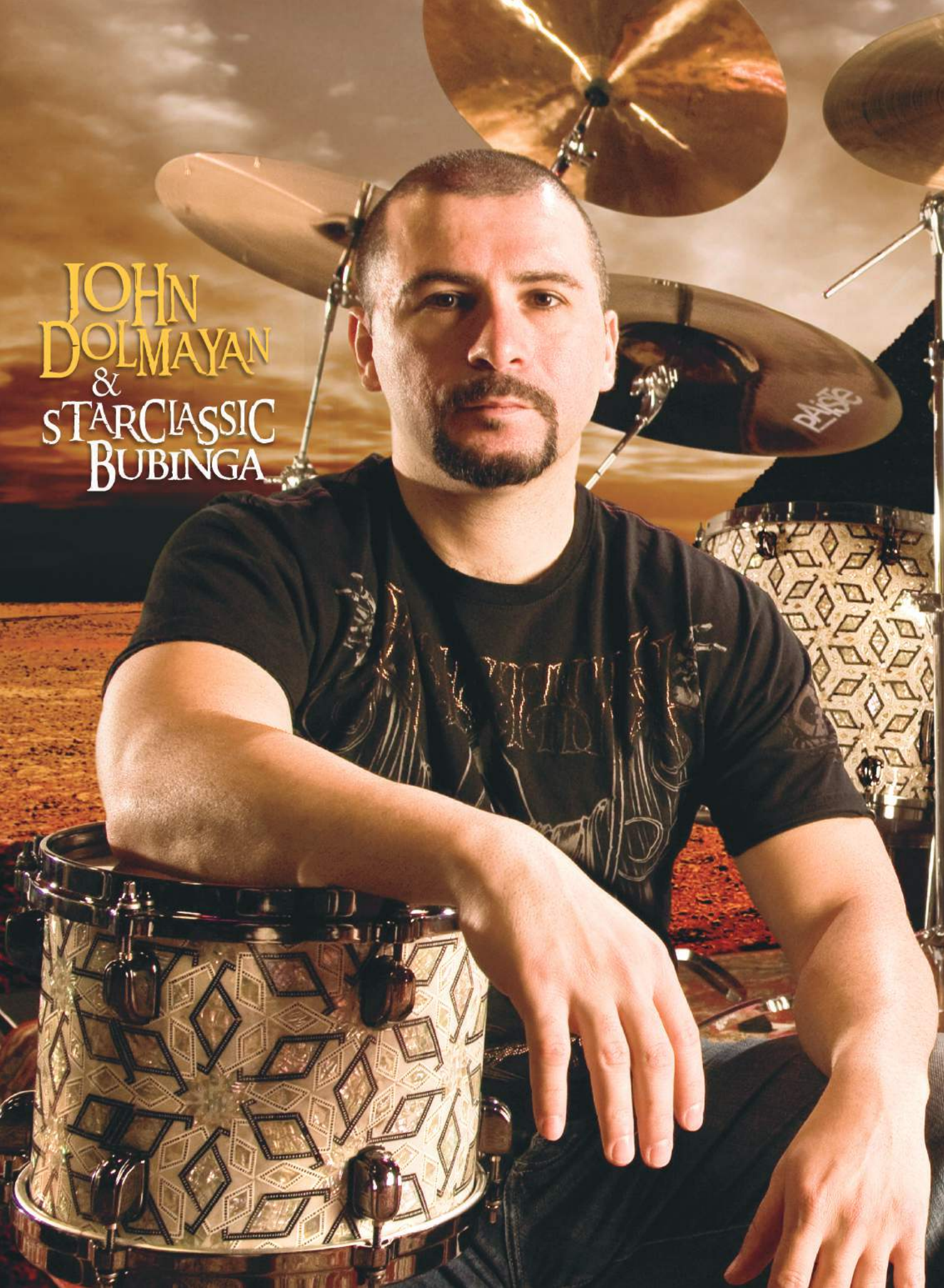
www.audio-technica.com

L.T.D. DRUM COMPANY's vintage-style ivory snare drum features a striking pinstripe pattern around its vent holes. The 7x14 drum is built from a 6-ply maple shell and comes with die-cast hoops. This finish is also available on complete kits.

www.ltddrumcompany.com

GROOVETECH's T-handle drum key has a unique sliding handle that allows for extra leverage, which can be particularly useful for high-tension drum corps tuning and other applications requiring extra torque. The socket also detaches from the T-handle using a standard $^{1}/_{4}$" drive tip, allowing for use of other socket types. Street price is $14.95.

www.cruztools.com


JOHN
DOLMAYAN
&
STARCLASSIC
BUBINGA

AN ARTISAN AND HIS INSTRUMENT
A new band. A new sound. An amazing piece of art...John's new STARCLASSIC BUBINGA KIT.
For SCARS ON BROADWAY, JOHN wanted a drum set more in tune with the dark melodies and explosive rhythms found on the band's self-titled debut. The answer: the full-bodied punch of the new tone wood of choice, Bubinga. But John also wanted a kit that represented his vision.
This strikingly gorgeous kit, hand-inlaid by Egypt's finest artisans, adds some Middle Eastern exoticism to John's driving rock beats and says, unequivocally, that there's a big world of sound waiting to be discovered.
TAMA
tama.com
Starclassic BUBINGA
SCARS ON BROADWAY
Self-Titled Debut Release!

Story by Ken Micallef • Photos by Ash Newell

Styx's TODD SUCHERMAN

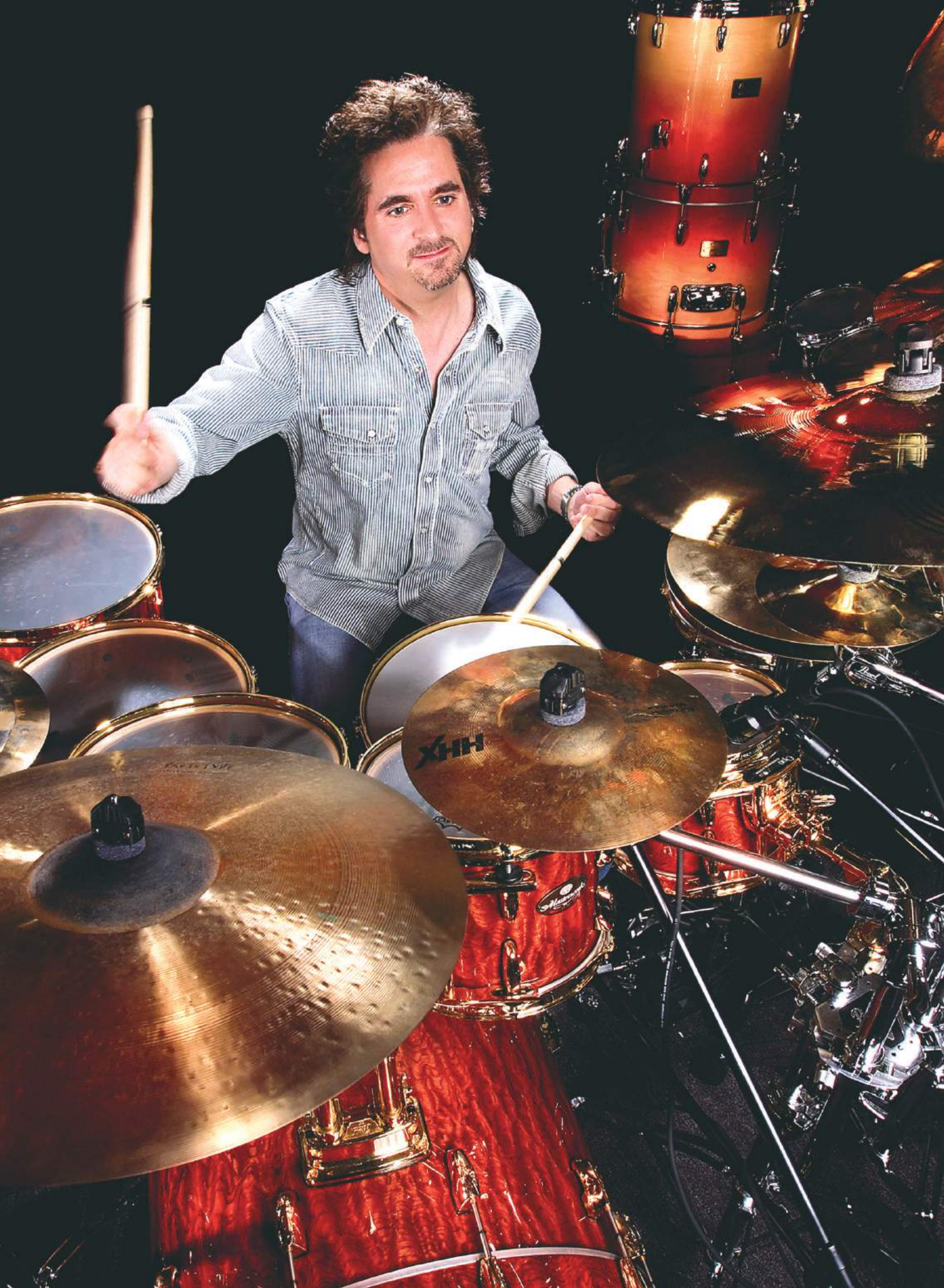
Methods And Mechanics Of Drumming Brilliance

Great drummers often come from the most unlikely places. Consider John Bonham (Redditch, England), Vinnie Colaiuta (rural Pennsylvania), Keith Carlock (backwoods Mississippi), or Tomas Haake (Sweden). Forget relocating to New York City or L.A. to learn your craft, these heavy cats dedicated themselves to their art and the music followed *them*.

In a similar fashion, there are great drummers across the world strutting their super dynamo chops and tasteful groove conceptions in bands that might seem less than ideal showcases. A member of platinum-selling Chicago institution Styx for the past nine years, Todd Sucherman is a mighty drummer with tremendous taste and equally impressive technical skills. You might think you know popular Styx songs like "Blue Collar Man," "Lorelei," "Too Much Time On My Hands," and "I Don't Need No Doctor"—but one listen to Sucherman lays waste to your preconceptions.

Most succinctly on Styx's CDs *Cyclorama* and *Big Bang Theory*, and the DVD *One With Everything*, Sucherman couples impressive technical skills with the discernment necessary to turn great drumming into great music. When Sucherman talks about his dad, Arnold Sucherman, you begin to understand where his unique drumming worldview originated.

"My dad was the house drummer for the club Chez Paris in Chicago for eighteen years," Todd says. "He gigged through the '30s, '40s, and '50s with everyone from Sammy Davis Jr. to Liberace to Lena Horne to live local radio broadcasts. My dad taught me how to play time and how to swing. He wasn't much of a technician, though he had a sweet buzz roll. But he really instilled a sense of responsibility in me. And he didn't dictate anything musically; we'd listen to Count Basie, Led Zeppelin, and Buddy Rich."


XHH

Todd *is* quite the technician, as seen and heard on the *One With Everything* DVD, which also features the Contemporary Youth Orchestra Of Cleveland. If you ever thought school recitals were dull, then slip this into your player. Satisfaction guaranteed. Accompanied by an excited 171-piece orchestra, Styx rages through all their hits, with Sucherman's reworking of said classic rock anthems a feast for the drumming senses. He remakes the tracks by bringing out inner details that didn't exist in the original arrangements and by applying some highly combustible drum logic. Serving up terrific double bass drum technique and seemingly unlimited flam variations, the drummer also plays with a tremendous clarity, control, and musicality.

And now there's yet another vehicle for drummers to view Sucherman's massive skill set: his new instructional DVD, *Methods And Mechanics* (Altitude Digital/Alfred). Todd covers myriad subjects, including a brain-twitching performance on progressive violinist Jerry Goodman's "Tears Of Joy" (13/8 anyone?), three-snare technique, a Steve Smith solo homage, various think pieces ("Vanguard Of The Moment"), the "Seven Minute Practice Experience," "Swing And Brushes," "Samba Solo," "Playing In 13," and "16th Note Odd Time Signatures" (21/16 and 19/16!). It's a stunning accomplishment.

Todd will appear at this year's Modern Drummer Festival in September, where his even-keeled explanations (and applied performances) of typically hard-to-fathom subjects will surely enlighten the crowd. But though he possesses ample chops, Sucherman knows that playing music is much more than that. "All I ever wanted to be was a working musician and to be able to pay my bills and get through life doing something that I love," he says in *Methods And Mechanics*. That's a goal any musician can aspire to.

Side note: Todd shows his more sensitive side on two new recordings: Beach Boy legend Brian Wilson's *That Lucky Old Sun*, and Taylor Mills' *Lullagoodbye*. Side note 2: *Methods And Mechanics* is one of the most gorgeous *looking* DVDs ever, filmed in a beautiful wood-paneled studio with large picture windows revealing a view of rock cliffs and a flowing blue river below. With equally stunning sound quality, *Methods And Mechanics* sets a high bar—just like Todd Sucherman.

MD: In some ways you' re very much a classic studio drummer, though in an era where there isn' t that much actual studio work. You have perfect time, and you' re very creative and solid within each song.

Styx by a happy accident, really. The band has kept me busy ten months a year for the last nine years.

MD: You also work with Brian Wilson. Does he focus on drummers in any specific way?

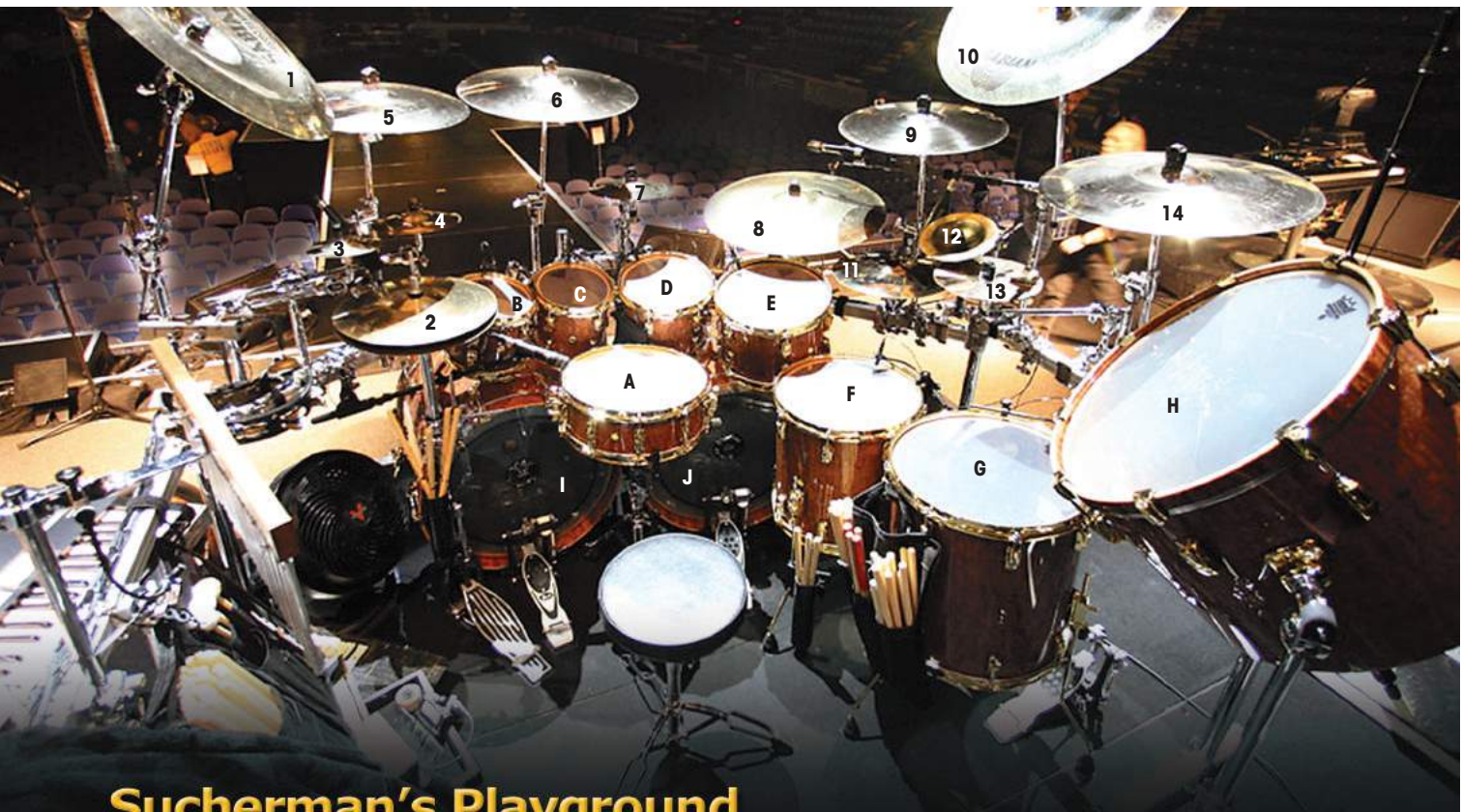
will sometimes make suggestions that will go against the grain of what I' d think would be a typical part. But I' d play his idea and it would have a certain charm that would just work.

"Anyone who has to honestly play Styx music will realize that there's more here than meets the eye. I get to play a lot of drums in this band."

Todd: I always groomed myself to be a session player. I joined Styx after having a great run in the studio scene in Chicago. Session work has declined in recent years due to technology and budgets, so I joined

Todd: Brian takes a very symphonic approach to drum parts. He doesn' t like a lot of cymbal work, which is really evident in the way that both Dennis Wilson and Hal Blaine played the Beach Boys' songs. Brian

I played on Brian' s Getting In Over My Head in 2003. When I got the call for That Lucky Old Sun, I had twenty-four hours to learn the whole record. I recorded it in one nine-hour session in April. They emailed me



Sucherman's Playground
Todd's Styx Setup

Drums: Pearl Masterworks in custom Bubinga finish with 24k gold hardware

- **A.** 5x14 20-ply snare
- **B.** 7x8 tom
- **C.** 8x8 tom
- **D.** 8x10 tom
- **E.** 8x12 tom
- **F.** 14x14 floor tom
- **G.** 16x16 floor tom
- **H.** 14x20 gong drum
- **I.** 18x22 bass drum
- **J.** 18x22 bass drum

Cymbals: Sabian

- **1.** 19" AAXtreme Chinese
- **2.** 14" AA Regular hi-hats
- **3.** 6" AA splash
- **4.** 8" AAX splash
- **5.** 17" Vault crash
- **6.** 19" Vault crash
- **7.** 10" AA splash
- **8.** 22" Chester Thompson Precision ride
- **9.** 18" AAX Dark crash
- **10.** 22" AAXtreme Chinese
- **11.** 13" AAX Stage hi-hats
- **12.** 9" prototype bell
- **13.** 10" Chopper
- **14.** 20" AA medium-thin crash

Hardware: Pearl rack, cymbal stands, throne, and bass drum pedals, Sonor legless hi-hat stand

Heads: Remo coated Ambassador snare batter with Ambassador snare-side, clear Ambassadors on tops and bottoms of toms, clear Powerstroke 3 on bass drum batters with Headfirst custom bubinga finish on front

Percussion: Rhythm Tech tambourine, TreeWorks windchimes

Sticks: Pro-Mark Todd Sucherman SD330W Autograph Series

Microphones: Audix in home studio, Audix and various models live

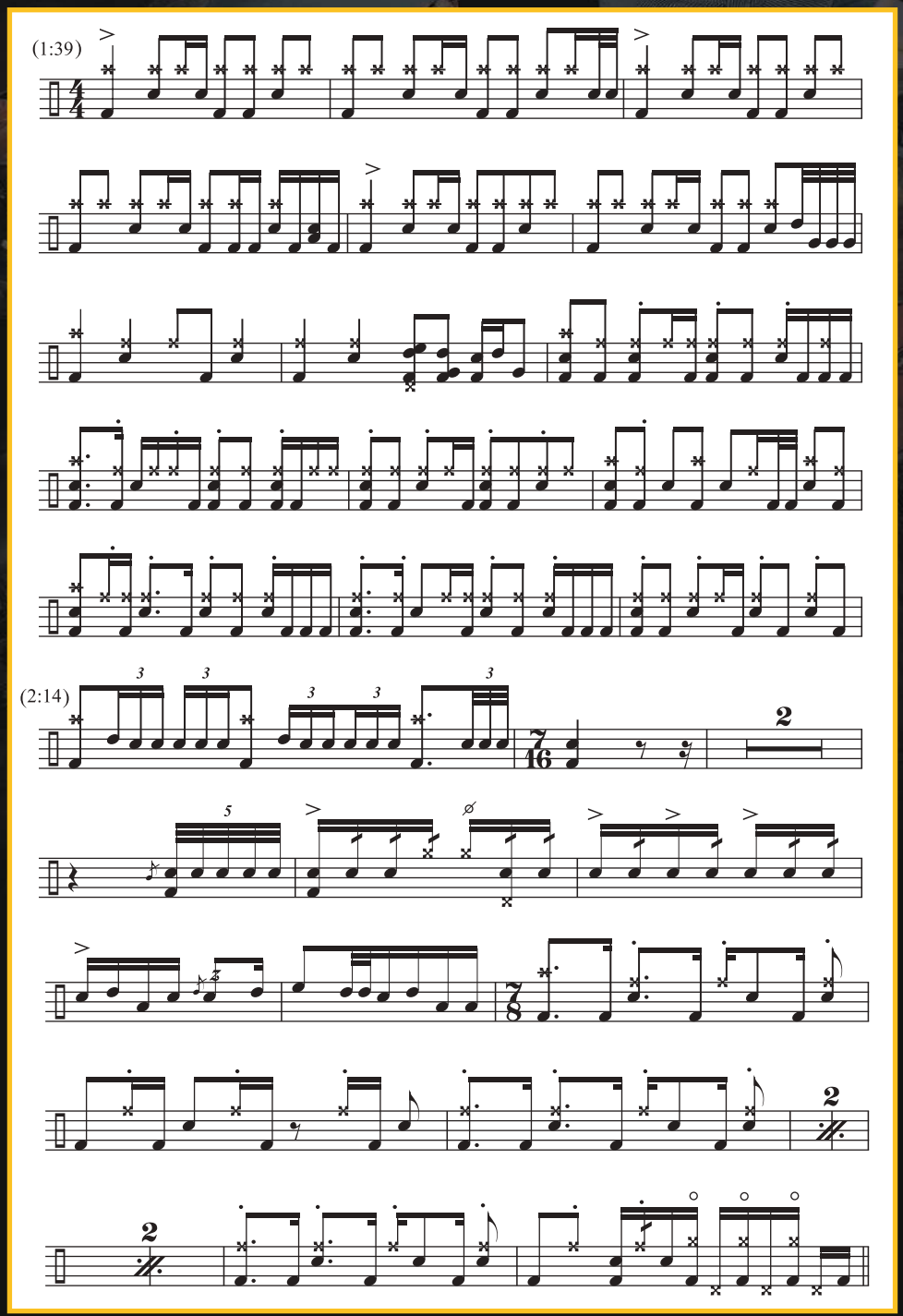
"One With Everything"

Transcription by John Kerr

Todd Sucherman really digs into his drumming toolbox on this Styx tune, from their 2003 release, *Cyclorama*. Rarely will you find a rock drummer playing with such variety in rhythm, groove, and chops. This piece is a great one to study.

Each verse features a rockin', funky beat with the left hand catching upbeat syncopations on the snare, toms, hi-hat, and splashes. In the pre-choruses, Sucherman rides the crash in an 8th-note pattern with an emphasis on the downbeats. This creates a nice cushion for the music to flow over.

This song also features two odd-time breaks that lead into keyboard solos. Todd plays some extra-tasty fills leading into each one. Each of these fills demonstrates his exceptional chops and finesse, as he blends flams, doubles, single-stroke trills, and even a buzz. During the first keyboard solo in 7/8, he plays a consistent quarter-note ride pattern that ends on the upbeat of every other measure. In the second keyboard solo in 5/8, Todd hits a rhythmic motif with the band before returning to 4/4 with a double-time backbeat feel.

Throughout the tune, Todd adds some nice double bass work in his fills and under the grooves. While Styx's core fan base will never forget the solid drumming of the late John Panozzo, it's clear that Todd Sucherman has helped Styx regain momentum. Here are a few bars of Todd's performance on this song. The excerpt begins at 1:39 in the track. (You can view the complete transcription at www.moderndrummer.com.)

demos, as well as the live tracks of when they debuted the music in London last fall. They wanted to keep elements of the demo and the live tracks, so it was actually the rhythm section playing live to a slaved click to another rhythm section' s live time. That was difficult because in all the pieces there are tempo changes and ritards, and it' s certainly not your standard song form situation. Being that I was recording with his band and they were familiar with the music, it went smoothly. We also shot the entire album live for DVD.

Working with Brian is a great highlight; he' s one of the sweetest human beings on the planet.

DOA: Mr. Roboto

MD: Were you a Styx fan as a kid?

Todd: I was. Being from Chicago, as I am, you couldn' t escape them. They had four triple-platinum records in a row; they were the first band in history to do that. I was playing gigs with my brothers from the age of six [as The Sucherman Brothers], and we played the Styx songs in our repertoire. Who knew years later that I' d be the drummer in the band?

MD: Styx songs like " Lady" and " Come Sail Away" have been used recently in movies and TV commercials for comedic effect. How do you play these songs with full sincerity, given how they' re viewed in contemporary popular culture?

Todd: You play these songs and you see the audience respond to the emotional heaviness of what these songs meant to them grow-

ing up. That isn' t really something to be taken lightly. The songs mean a lot to the fans; they are the soundtrack to their glorious misspent youth. And since the departure of [Styx keyboardist] Dennis DeYoung, the two biggest songs that were used for kitsch effect, " Babe" and " Mr. Roboto," are out of the set list.

As far approaching the music drumistically, [original Styx drummer] John Panozzo was a very interesting drummer. He was very active but with limited technique. And I mean no disrespect; he just left very interesting templates. I honor the original flavor of the songs so they feel the same, yet pick my spots for " hippening" things up a little bit or playing some denser figures, but without necessarily drawing attention to myself.

MD: You actually raise the bar of the band' s performance with your incredible attention to detail and high level of clarity and power. I bet these songs are harder to pull off than most drummers realize.

Todd: There' s a lot more under the surface of these songs than Styx gets credit for. The songs have interesting arrangements and different feels within a given song structure. Sometimes even the structure of the song will be very interesting, for instance, in a song like " Sweet Madam Blue" or some of the longer epic progressive songs.

Anyone who has to honestly play Styx music will realize that there' s more here than meets the eye. I get to play a lot of drums in this band, a lot of notes. This isn' t a pocket gig, though obviously the quarter note has to be honored and it has to feel good. But it' s not a " boom-whack, boom-boom whack" gig.

MD: Which Styx songs really allow you to express yourself?

Todd: I' ve always loved playing " Fooling Yourself (The Angry Young Man)" from The Grand Illusion. There' s active drumming in every song, really. It' s a very interesting gig because there is so much motion and activity in the songs drumistically that I' m constantly on my toes. But I get a charge out of " Fooling Yourself."

MD: What' s the basic groove in that song?

Todd: It begins with a keyboard riff and twelve-string guitar section in 12/8, then goes into a 4/4 section with four-on-the-floor, followed by a solo section in 7/4, and ends with a prog rock keyboard jam in 12/8. It' s not your typical 4/4, verse-chorus-verse arrangement.

The (Styx) Kids Are Alright

MD: What were the challenges of recording the live Styx DVD, One With Everything, where you were working with The Contemporary Youth Orchestra Of Cleveland?

Todd: The biggest challenge was holding everything together. I was out of my element, as was the band. It was thrilling to work with the director, Liza Grossman, and her orchestra. But if I were to do it over, I wish that we had had more rehearsal time. With the excitement of playing in front of all those cameras, I felt like a race car driver taking really tight curves. I had to make sure we were together with the orchestra, hold the band together, and keep an eye on the conductor. In my monitor I had the full band as well as the orchestra. That' s a hundred twenty-five live mics onstage. I was concentrating very hard on keeping it together, which is why I look so serious throughout the performance.

We always make it hard on ourselves in Styx. We do one shot and that' s it.

Feel the color of music.®

pro·mark®

Now color makes it easy for you to find the right feel. Because we've created a system that narrows nearly 200 different stick models into five color-coded groups based on diameter, it's faster and easier to pick the perfect stick. Find the right color and you'll find the right feel.

promark.com/FEEL

© Pro-Mark Corporation. Feel The Color Of Music is a registered trademark of Pro-Mark Corporation.

MD: Did you run a click during the performance?

Todd: With Styx, there's never a click track or any sequenced help, or flown-in background vocals. Everything is a hundred percent live.

MD: You play some killer flam combinations in the "Styx Cyo Medley." Generally, will you lean towards the left or right hand to lead flam combinations?

Todd: I let the music dictate what's going to be played. It just happens organically. Being that I've played so many flam figures over the years, it's not something that I consciously think about. I'm going for flavors and colors, and I just know what spice to add at any given time. When you make the translation from math to music and you've spent time alone practicing, that hopefully should translate into an improvisational musical moment.

Mastering Methods And Mechanics

MD: On your DVD Methods And Mechanics, you cover, among other things, improvising over a samba bass drum pulse. How does Latin phrasing over a samba differ from what you might play over a more rock-oriented ostinato?

Todd: If you're playing a samba ostinato with the feet, that will lend itself to accentuating the "es" and "ahs" in phrases, which makes more sense than in a rock context. Bending some of the triplets or the "1 e" or "2 e" rhythms and adding flams and doubles to them works better in more of a Latin-flavored context as well.

MD: You have such fluidity over the samba.

Todd: I'm thinking in the Latin flavor and in long, four- or eight-bar phrases. That's easier to play whether you're accenting "es" and "ahs" or playing five-over-two. And that seems to have a more conversational flow in that idiom, as opposed to in rock, where the basics just allow you to blow chops, speed-wise. The samba is such a great musical landscape to improvise over. If the flow is going well, it's because it provides such a great palette.

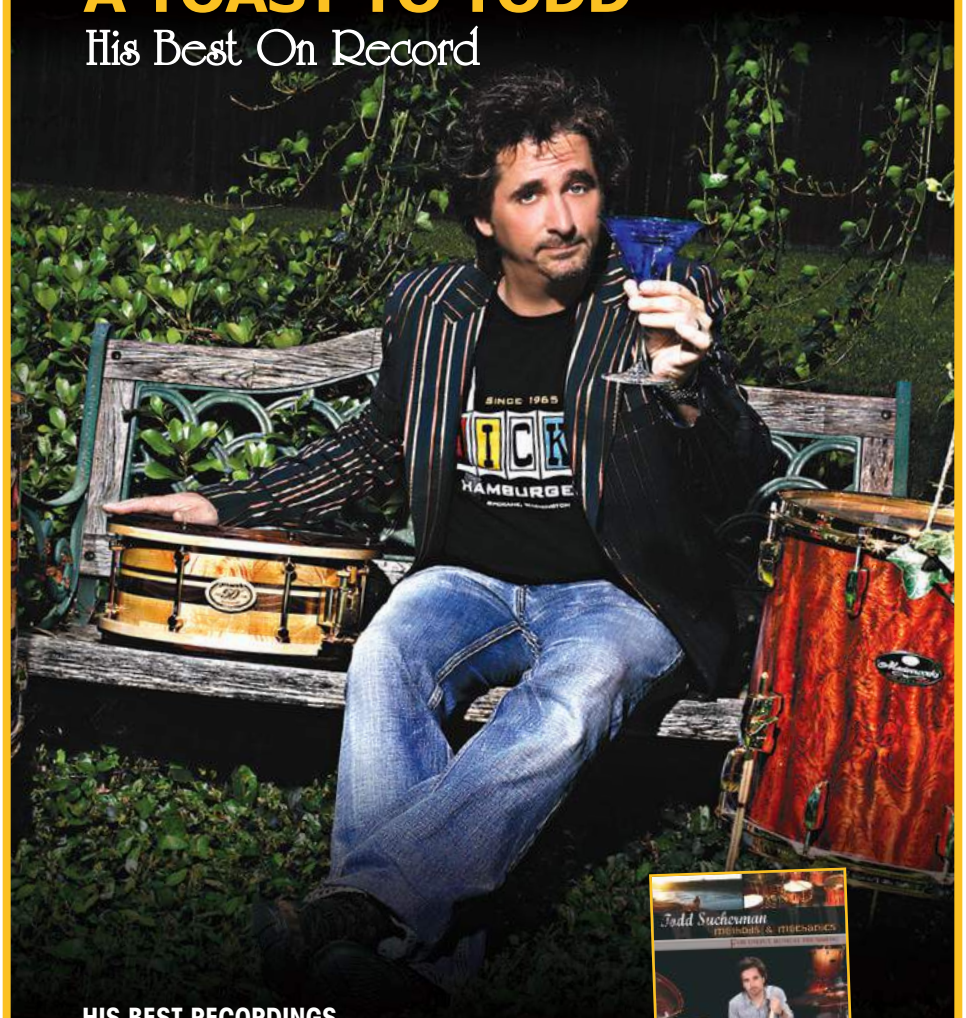
MD: You address many themes on the DVD; did you have an overall goal?

Todd: I was very inspired by your Modern Drummer interview with Vinnie Colaiuta. That was my favorite interview ever. He told

> "It's imperative to record yourself. Those minute changes you hear can be the difference between good and great."

A TOAST TO TODD

His Best On Record



HIS BEST RECORDINGS

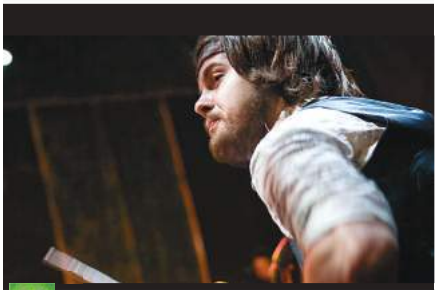
Artist	Album
Todd Sucherman	Methods And Mechanics (DVD)
Taylor Mills	Lullagoodbye
Styx	Cyclorama
Styx	Big Bang Theory
Styx	One With Everything (DVD)
Brian Wilson	That Lucky Old Sun
Steve Cole	Spin
Tommy Shaw	7 Deadly Zens
Falling Wallendas	The Falling Wallendas
Falling Wallendas	Belittle

HIS FAVORITES

Artist	Album	Drummer
Jean-Luc Ponty	Enigmatic Ocean	Steve Smith
Tony Williams Lifetime	Believe It	Tony Williams
Tony Williams	Foreign Intrigue	Tony Williams
Miles Davis	The Complete 1964 Concert	Tony Williams
The Police	all	Stewart Copeland
Peter Gabriel	all	Jerry Marotta,Manu Katché
Allan Holdsworth	Secrets	Vinnie Colaiuta
John Patitucci	John Patitucci	Vinnie Colaiuta, Dave Weckl
Genesis	all	Phil Collins, Chester Thompson
Journey	all	Steve Smith
Pete Townshend	All The Best Cowboys…	Simon Phillips, Mark Brzezicki
U.K.	Night After Night	Terry Bozzio
Steps	Smokin' In The Pit	Steve Gadd
Chicago	Chicago II	Danny Seraphine
John Coltrane	My Favorite Things	Elvin Jones

pro-mark®
Feel the color of music®.

M
BILLY BOB THORNTON
The Boxmasters
American Hickory, TX5AX, Wood-tip



M
SPENCER SMITH
Panic! At The Disco
American Hickory, TX3AL, Wood-tip

L
TEDDY CAMPBELL
American Idol
American Hickory, TXSD9, Wood-tip

L
GREG UPCHURCH
3 Doors Down
American Hickory, TX747BX, Wood-tip

© Pro-Mark Corporation. Feel The Color Of Music is a registered trademark of Pro-Mark Corp.

the truth and laid down the law in the way that only he can. He spoke about the context of clinics and drum DVDs, that so many of them are vanity pieces that really help no one. That inspired me in my clinics to impart actual useful information that can help musicians and drummers to get on the right path.

I've had a few students who can play triple-stroke rolls on double bass drums and twirl sticks, but they couldn't play four bars of time without seizing up. They have a long road to hoe if they want to be working musicians. Who hires for stick twirling? What good is any of that stuff if you don't have your simple vocabulary together and you can't play good time with a good feel and interact with other musicians? So it was important to me to pass on playing knowledge and career navigational skills that will actually be of use to someone's musical career.

MD: In one segment you play a Steve Smith–styled solo. What are the main elements?

Todd: That's a tribute to Steve and his now-famous Journey solo in "La Do Da" from the live record Captured. The sextuplet double bass drum shuffle is really the signature; I use that as the canvas to play "Smith-ian" phrases and hopefully plenty of my own stuff to pay tribute to someone whose playing meant so much to me growing up.

When I got Jean-Luc Ponty's Enigmatic Ocean, with Steve on drums, it just opened up a new world for me. All of a sudden I could hear stickings and different articulations, and I could figure out what he was playing. It was highly challenging playing, but it was an epiphany to me. After that I had a much easier time figuring out what other drummers were playing. The way Steve would shape songs and change from section to section was colossal for me.

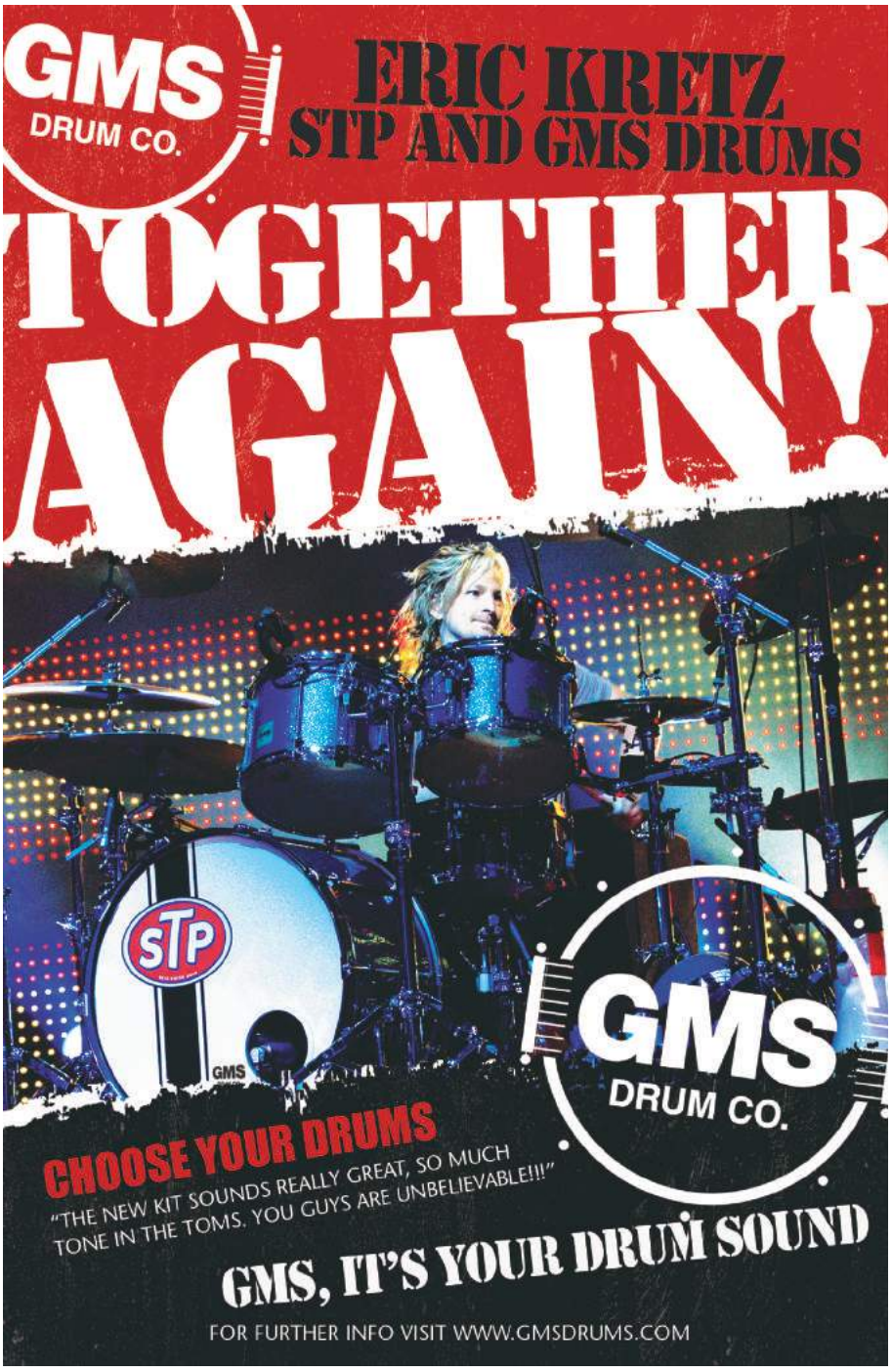
MD: What are the other literal ingredients that make up a Steve Smith–styled solo?

Todd: The sextuplet bass drum shuffle, Tony Williams–styled flams down the toms with a few flam drags, and Swiss army triplets. It was about coming up with different phrasings in a shuffle rate and breaking things up between the hands and feet, going back and forth between the shuffle and a faster 16th-note rate for a half a bar and then coming back in and blurring the line between straight and swung feels.

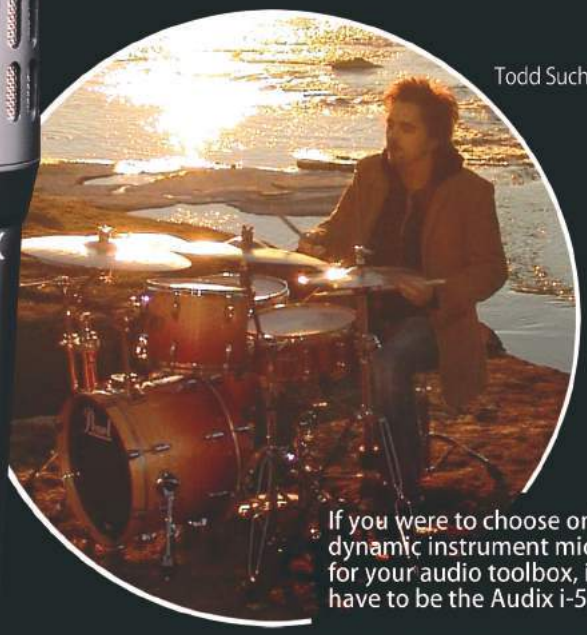
MD: In another part of the DVD you alternate between using double bass as part of complicated 16th- or 32nd-note flam-based patterns and single bass as part of a 16th-note upsurge into the beat, within the same phrase. It's like you're switching between a double bass and single bass drum mindset. Drummers typically use one approach or the other.

Todd: When I was growing up, Steve Smith and Simon Phillips' drumming, and Terry Bozzio on the two U.K. albums, were my template for double bass. In recent years there are so many players who have taken double bass way out with double and triple strokes and multiple pedals.

I've always tried to use double bass as an embellishment rather than a crutch. I've never been one for constant blistering 16th-note grooves on double bass. It can be pretty brutal to rely on the double bass, but if it used sparingly, it has impact. Stewart Copeland might not play a fill for thirty-two bars, but then he'll hit a tom-tom or splash and it says so much, because his playing is sparse to that point. So if you all of a sudden pull out a double bass drum figure at



One Mic Hammers the Competition.



Todd Sucherman, Styx

If you were to choose only one dynamic instrument microphone for your audio toolbox, it would have to be the Audix i-5.

Clear, rugged, and able to handle very high sound pressure levels without distortion, the i-5 will reproduce the tone and feel of snare and percussion, guitar cabs and stacks, as well as brass and woodwinds with impressive, pin-point accuracy.

A great all purpose microphone at an affordable price, the i-5 will not disappoint anyone... except, of course, our competition.

FOR A DEALER NEAR YOU CALL 1-800-966-8261
TEL: (503) 682-6933 FAX: (503) 682-7114 **www.audixusa.com**

AUDIX
MICROPHONES

TODD SUCHERMAN

the right spot, it hopefully has the right musical impact.

MD: How did you go about developing the more modern language we associate with Dennis Chambers or Vinnie Colaiuta, mixing up doubles on a single bass drum with a flurry of phrases around the set?

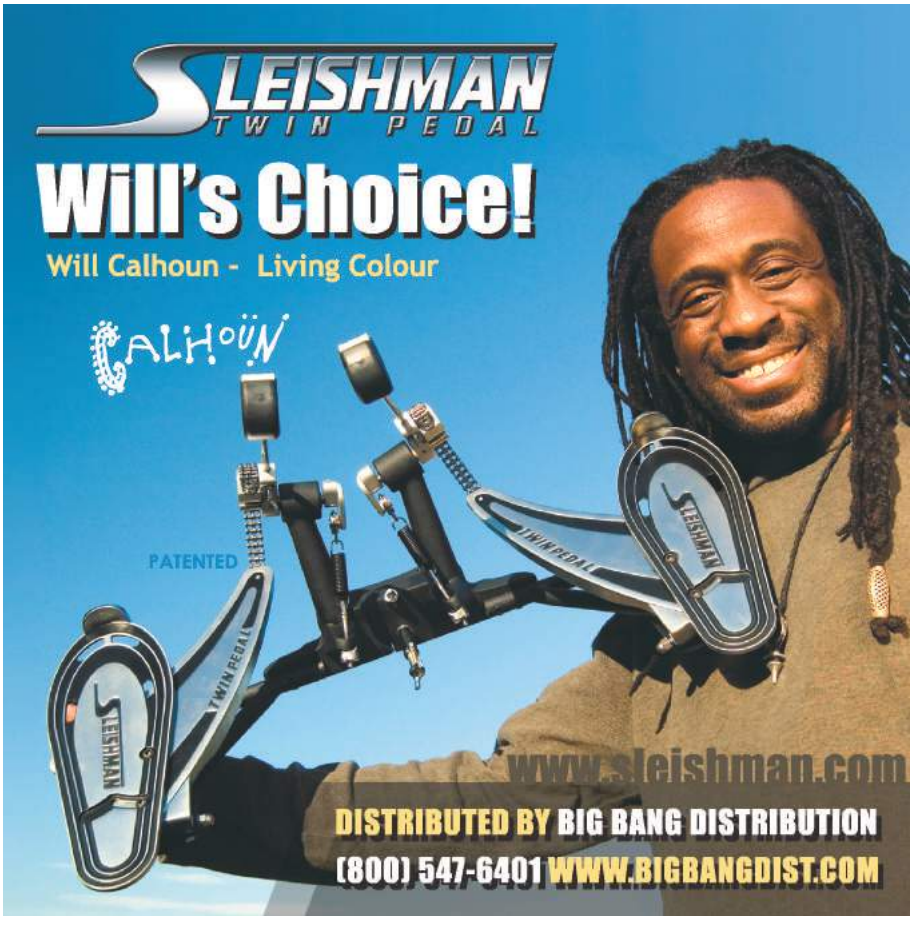
Todd: It' s just a matter of hearing patterns and seeing them in a combination of notes. You can have two with the hands, two with the feet; three with the hands, two in the feet; two in the hands, three in the feet; four in the hands, two in the feet; or two in the hands, four in the feet. By just breaking up different patterns, you start hearing patterns within the patterns. If you practice that long enough, then it' s in your vocabulary and you can pull it out at the right time.

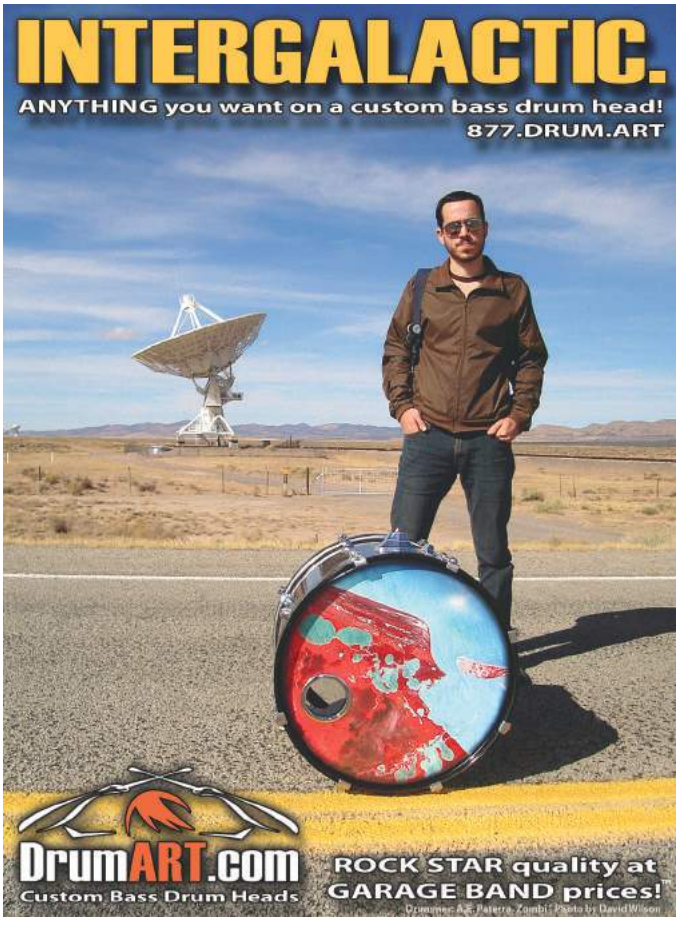
MD: You studied with famed teacher Gary Chaffee at Berklee?

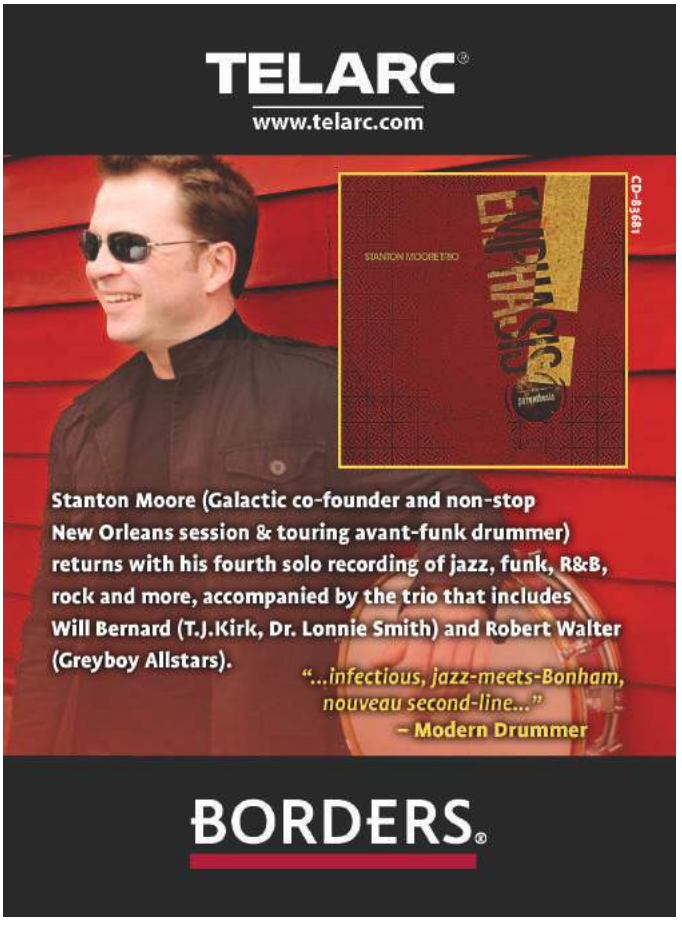
Todd: I was only able to study with him for six months. We worked on linear phrases, some polyrhythms, and his Fatback exercises, which are some of the greatest things any drummer can work on. They' re essentially every bass drum combination you can play before and after beat 2. There are a hundred twenty-eight combinations, and the idea is to play every ostinato possible beneath that with the snare whacking 2 and 4. If you can nail every Fatback exercise, that encompasses everything you can play with a bass drum and an ostinato in 4/4 time. That' s all in his Time Functioning Patterns Vol. III.

MD: In another segment of your DVD, you discuss playing Jerry Goodman' s " Tears Of Joy," relating different ways of counting thirteen and how emphasizing six or seven changes the song' s feel.

Todd: On " Tears Of Joy" I definitely had to feel the shape of




INTERGALACTIC.
ANYTHING you want on a custom bass drum head!
877.DRUM.ART
DrumART.com
Custom Bass Drum Heads
ROCK STAR quality at
GARAGE BAND prices!


TELARC®
www.telarc.com
STANTON MOORE TRIO
CD-83481
Stanton Moore (Galactic co-founder and non-stop New Orleans session & touring avant-funk drummer) returns with his fourth solo recording of jazz, funk, R&B, rock and more, accompanied by the trio that includes Will Bernard (T.J.Kirk, Dr. Lonnie Smith) and Robert Walter (Greyboy Allstars).
"...infectious, jazz-meets-Bonham, nouveau second-line..."
– Modern Drummer
BORDERS®

the time signature and hear patterns within the pattern. You can break down any odd time signature into groups of twos and threes. With "Tears Of Joy," which is in thirteen, the main body of the song can be broken down into a bar of seven and a bar of six, and in the B section, it flips to a bar of six and a bar of seven, which changes the feel dramatically to a more rolling-triplet fashion. But the time signature never changes. It's just a matter of getting comfortable within the framework of that time signature. And once that solidifies, there comes a freedom that will enable you to phrase things differently and experiment with how far you can push the boundaries.

Ultimate woodshed: Todd's drum room.

MD: How do you maintain your chops on the road now?

Todd: In a hotel, it's more maintenance practice. Playing singles and doubles, back and forth, for instance, trying to make them as even as possible. Playing alternating flams, playing flam drag triplets alternating Swiss army-style, just going through the myriad of rudiments that all drummers acquire.

MD: What does your warm-up consist of?

Todd: The same thing, but I'll bring in the feet: 16ths, 32nds, singles, left to right. I'll do twenty to thirty minutes, to the point where I'm about to break a sweat, then stretch, and then I'm ready to go.

MD: You also get into flam technique, including the padda-fla-fla. What is that good for?

Todd: The sticking is right flam/LR/left flam/right flam. Repeat. I combine padda-fla-flas and flam accents in the DVD. I try to play melodic ideas on the toms, and since it's a 16th-note figure, the goal is to sustain 16th notes on the snare drum no matter where your hands are, going back and forth between those rudiments.

Drum Clinics, Drum Clarity

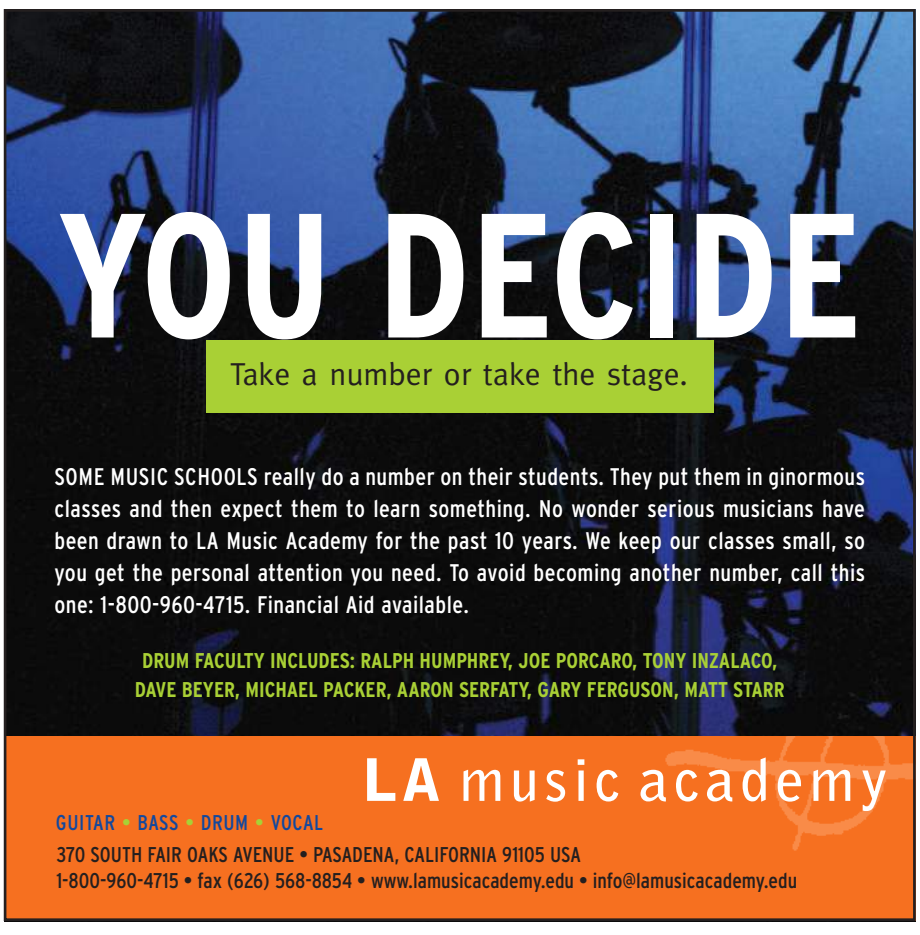
MD: What do you typically address in your clinics?

Todd: I might play to five or six different tracks covering all sorts of different feels—perhaps one long open solo—but then I encourage a dialog. I depend on questions to see where the clinic is going to go.

Initially I'll a have a main outline for a solo that might begin freeform, and then I'll play a certain feel and maybe work into a reggae situation and then a samba section. The challenge is that what I'm playing should be the natural consequence of what just came before. I might go into other feels, a baiâ o section, a fast funk time section, maybe a Steve Smith–style double bass drum shuffle, use metric modulation to get to another reggae feel, and then end with freeform, so it has a full-circle effect.

MD: That must prompt a lot of questions.

Todd: If you're going to solo, you have to



Xavier Muriel
Buckcherry

Black Suede™

Bring a completely new look and sound to your drum kit with BLACK SUEDE™ drumheads. By applying Remo's unique suede texturing process to its popular Ebony series drumheads, BLACK SUEDE™ drumheads feature a never before seen black non-reflective look. The unique sound combines the attack and projection of clear heads with the warmth and control of coated heads. Available in Emperor and Ambassador weights in sizes 8", 10", 12", 13", 14", 16", 18"; the BLACK X™ snare sizes 13",14"; and the POWERSTROKE 3 Bass drumhead sizes 18", 20", 22", 24".

REMO
remo.com

PASSION. PLAY.

Music comes alive with LP

NAMM University BEST IN SHOW the NAMM Show 08

RELEASE YOUR INNER GO-JO.

Winning Best of Show at NAMM 2008, the LP Go-Jo Bag is the world's only mutable shaker. It's a unique percussive sound that drum wizards like Stephen Perkins use to release rhythm.

To bring your music to life, visit LPmusic.com

are you in?

©2008 Latin Percussion, A Division of KMC, Garfield, NJ

TODD SUCHERMAN

say something. You're not reacting to anything, so you have to create your own musical context and take the listener on some sort of musical trip. In that setting, use any technique you want to demonstrate and have some sense of musicality and a reason for what you're playing and why you're playing it.

MD: What single thing made a difference in the overall clarity of your drumming?

Todd: Hearing Vinnie, Steve, Stewart Copeland, or Manu Katché and trying to evoke that sound. I would watch other drummers play, and I'd analyze their strokes and the density with which they'd hit the drums—when they were relying on rebound or when they were really "muscleing" things out. I would analyze what they played and try to incorporate that into my own playing.

Every note you play is a choice. You have to think about how you're playing the hi-hats, how it works in the time, or when you play a fill, how you want to shape that fill. Every fill should have a shape and a purpose; it shouldn't just be eight bars and it's time to play something. There has to be a reason. You have to think about how you're playing a figure and why you're playing it.

MD: As a kid, did you record yourself?

Todd: It's imperative to record yourself; that's the only way to get in touch with how you sound on the instrument. It's a tedious path, but you have to put in the time recording your practice sessions, listening back to them objectively and trying to understand why things don't feel a certain way. You can play something and think it's grooving, but then when you listen back, you realize what was really going on. Those minute changes you hear can be the difference between good and great.

MD: Ultimately, in the era of Vinnie Colaiuta, Dennis Chambers, and Steve Smith, how does a drummer of your caliber find his own style?

Todd: If you seek out different teachers and are open to all different styles of music, and you put in your time when you're young, before life gets complicated—and you check your ego and play the music from an honest place—the pathway will present itself. Luck plays a part, as well as putting yourself in the pathway of opportunity. Everyone's journey is unique. Recognize opportunities and be prepared for them when they arise.

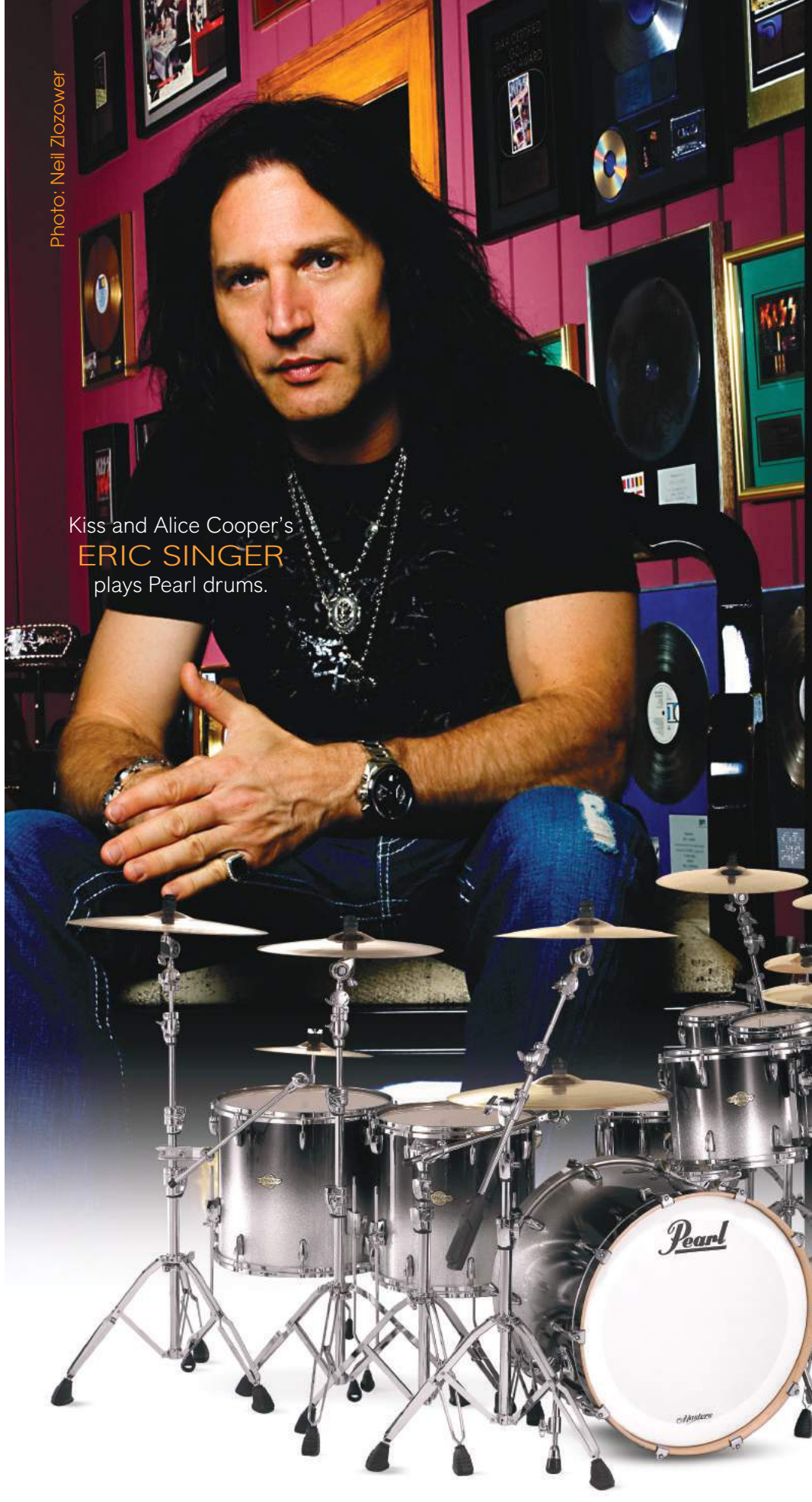


Photo: Neil Zlozower

Kiss and Alice Cooper's
ERIC SINGER
plays Pearl drums.

$1500

Might not make you a star...

But it will get you the tools you need to sound like one.

Introducing our most affordable Masters kit ever, the all new
Masters MCX.

Pearl Masters ALL MAPLE SHELL SST

Legendary Masters 6 ply, 100% Maple shells, great new colors, and a sound, performance and value unmatched within the industry today.

Pearl®

Masters MCX shown in new Black Sparkle Fade

Masters MCX shell packs start at an incredible street price of around $1500 at Pearl dealers everywhere. The price of your exact configuration choice may vary.

Guitar Center
08
DRUM Off
20TH ANNIVERSARY
THE WORLD'S LARGEST DRUM
COMPETITION
IS BACK
SIGN UP NOW
POW-
ERED
BY
MONSTER
ENERGY
Levi's
CONVERSE
Roland
dw
SABIAN
REMO
Zildjian

COMPETITION STARTS

SEPT. 23RD

GRAND PRIZE

$25,000

PLUS ROLAND TD20 KIT AND PM30 $500 CONVERSE GIFT CARD WRITE UP IN MODERN DRUMMER MAGAZINE FEATURE IN GUITAR CENTER AD CAMPAIGN VIP APPEARANCE AT NAMM 2009 CUSTOM-DESIGNED DRUM KIT BY DW, PEARL, GRETCH, TAMA, OR ORANGE COUNTY DRUMS DRUM, STICK, CYMBAL AND HEAD ENDORSEMENT DEALS $2,000 GUITAR CENTER SHOPPING SPREE MONSTER ENERGY DRINK ENDORSEMENT DEAL $2,500 LEVI'S SHOWROOM SHOPPING SPREE IN LA

pro-mark GRETSCH VIC FIRTH EVANS drumheads Pearl RhythmTech TAMA MODERNDRUMMER

No purchase necessary. Must be 16 years of age or older to enter. Visit guitarcenter.com for complete rules.

William F. Ludwig II

September 13, 1916—March 22, 2008

From Junior...To The Chief

Where were you on February 9, 1964? Millions of viewers, including countless future drummers, were tuned in to *The Ed Sullivan Show*, watching The Beatles perform their first live American television appearance. And it was the first time that a well-known name in the music industry became a household word: Ludwig.

For those younger than "a certain age," Ludwig is just another brand of drums. But to many others, Ludwig is the first family of American percussion. And the entire percussion family suffered a loss last spring with the passing of one of the giants in the industry, longtime Ludwig president William F. Ludwig II.

Story by Lauren Vogel Weiss • Photos courtesy of Jim Catalano

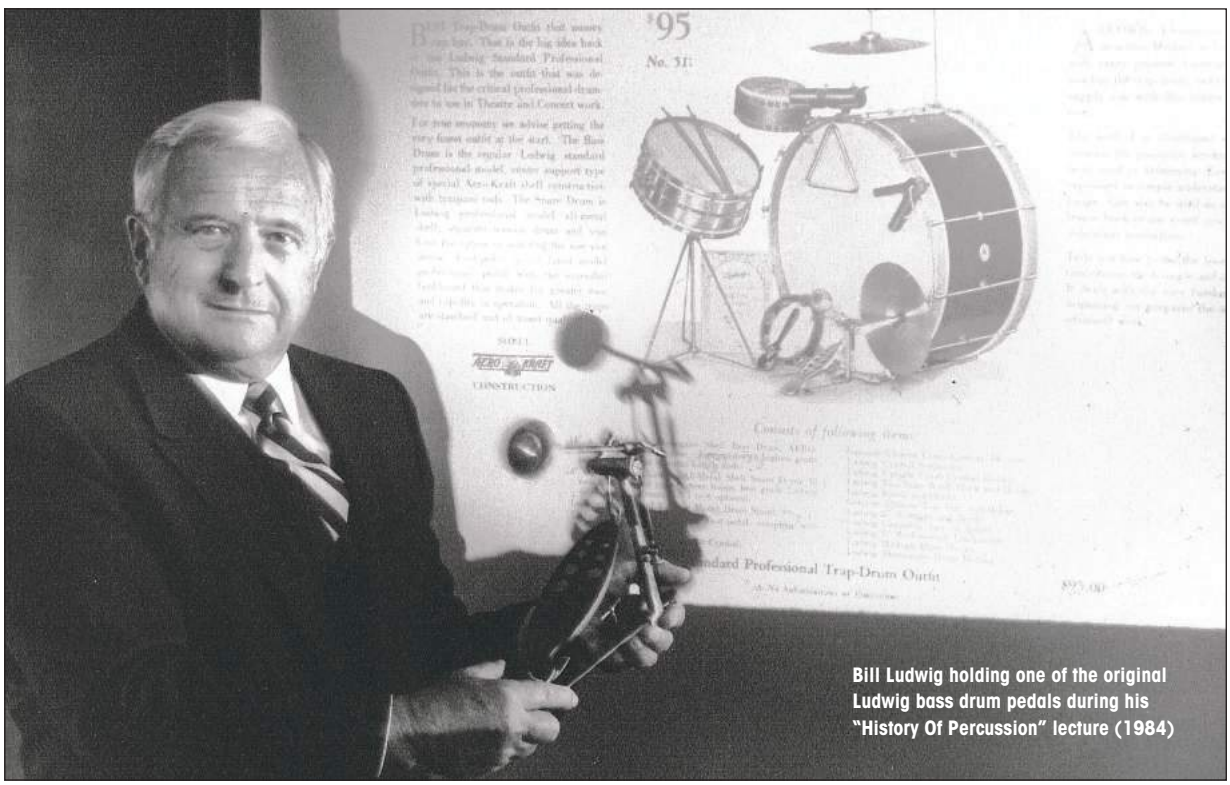
A Born Percussionist

William F. Ludwig II was born into a musical family on September 13, 1916 in Chicago, Illinois. His father, William F. Ludwig Sr., played in the percussion section of the Chicago Symphony as well as worked in the drum factory the elder Ludwig founded with his brother Theobald in 1909. By the time his son was five, " Bill Senior" resigned from the orchestra to devote all his time to Ludwig & Ludwig.

[Note: Although he was born a " junior," Bill Ludwig officially changed his name to " William F. Ludwig II" in the late 1990s. Joking that he was too old to be called " junior," it also alleviated the confusion between his father, " Bill I" (William F. Ludwig Sr.), and his son " Bill III" (William F. Ludwig III).]

By the age of eight, young Bill was studying drums. Piano lessons were added a few years later, and Saturdays were spent at the drum factory. The 1920s saw an expansion of the company, its first million-dollar year, and countless inventions of new products. But by the end of the decade, talking pictures put a lot of theater drummers out of work, and the Great Depression created more economic downturns.

In 1930, the elder Ludwig sold his company to the C.G. Conn Company. Bill continued his musical studies and, in 1933, won regional and state snare drum competitions as well as the national



Bill Ludwig holding one of the original Ludwig bass drum pedals during his "History Of Percussion" lecture (1984)

Three generations of Ludwig: Sr., II, and III

William Sr. and young Bill, circa 1917

championship held at Northwestern University. He also attended the National Music Camp in Interlochen, Michigan, where he met fellow percussionist (and future conductor of the Eastman Wind Ensemble) Frederick Fennell. Bill Ludwig was also a member of Clair Omar Musser' s International Marimba Symphony Orchestra (IMSO) and toured Europe with the ensemble in 1935.

The following year, he enrolled in the University of Illinois at Champaign, where he was the solo timpanist in the concert band, an enthusiastic member of the marching band—but a less-than-enthusiastic economics student. Then, in 1937, his father began his second manufacturing endeavor, the William F. Ludwig Drum

"The man was very giving, and a wonderful human being."—**Joe Morello**

Bill Ludwig presenting Ringo Starr with a special gold-plated Ludwig snare drum, 1964. From left, Ringo Starr, Bill Ludwig, Brooke Ludwig, John Lennon, George Harrison, Paul McCartney, Dick Schory.

Brooke Crowden, Bill Ludwig, and Bill Crowden in front of a portrait of William F. Ludwig Sr. (2002)

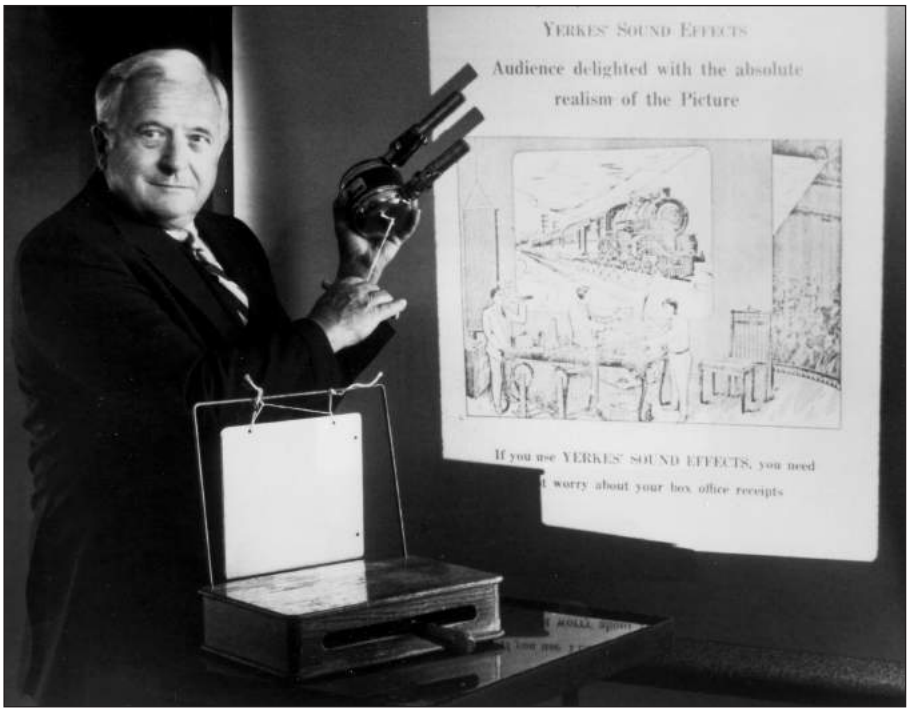
Bill Ludwig II and his son, Bill III

Company. Conn objected to the use of the name " Ludwig," and thus was born the WFL Drum Company (using his initials). After the business almost closed before it was a year old, Bill joined his father full-time in the spring of 1938, withdrawing from school and working both as sales manager and advertising manager.

The company' s first catalog was published in 1939, and soon Ludwig added several " name" drummers to the WFL artist roster: Lionel Hampton, Frankie Carlson (Woody Herman), and George Wettling (Paul Whiteman) joining Ray Bauduc (Bob Crosby). The invention of the triple-flanged metal hoop helped boost Ludwig sales. Bill Ludwig stayed busy on the road, visiting stores and searching out drummers—until May 10, 1942, when Uncle Sam drafted him for service during World War II.

At the age of twenty-six, Ludwig joined the Navy. There he rose to the rank of chief petty officer, and organized and taught military drumming at the Great Lakes Naval Training Base on the shore of Lake Michigan. When the war was over, Bill rejoined his father in the family business.

The year 1946 saw the first Midwest Band Clinic held in Chicago. Responding to a request from Lyons Band Instrument



Company (one of their biggest customers at the time), Bill Ludwig provided timpani and percussion instruments for the visiting bands. That tradition continues to this day, and it highlights Bill and the ccompany' s interest and emphasis on music education.

In 1954, on a trip to the Tri-State Music Festival in Enid, Oklahoma, Bill Ludwig met Marguerite Parker, who was working at a music store in nearby Ponca City. It was love at first sight, and he proposed the same day. Bill was married to his beloved Maggie for forty-eight years, until her death in 2002. He adopted her daughter Brooke and, in 1955, they added son William F. Ludwig III to their family.

EXPERIENCE MORE .:PASSION:. .:INTENSITY:. .:CONFIDENCE:.

Never settling for good enough. It's just the way we're wired. Meticulous engineering and innovative features strike a natural balance, delivering more sonic delight, more reliable performance, more for your investment. Wherever your music takes you, experience more.

audio-technica.com

audio-technica
always listening

That same year, Bill Ludwig bought back the Ludwig name from Conn. The 1957 catalog featured the first snare drum kit, along with pictures of the father-and-son team: William F. Ludwig Sr. and Jr. The artist roster continued to grow: Buddy Rich, Jo Jones, Ray McKinley, Ed Thigpen..and a young drummer named Joe Morello.

"I had just left Stan Kenton and joined Marian McPartland," Morello recalls. "She was playing at the Blue Note in Chicago. I was setting up my drums—which were a little rusty and slightly beat up from all the work I did at the Jersey shore—but the pedal wasn't working. A gentleman came up to me and offered to help. He handed me his card, which read 'William F. Ludwig'!

"The next morning Bill picked me up at my hotel and took me to the factory," continues Morello. "He said, 'Pick out anything you want.' It was like being a kid in a candy shop. We remained good friends." Morello would stay at the Ludwig home during visits to Chicago, and Bill Ludwig even served as best man when Joe married his wife, Jean, in 1966. "The man was very giving," Morello says, "and a wonderful human being."

The Ludwig Boom

The 1960s represented a decade of growth and success for the Ludwig Drum Company. Thanks to the fame of The Beatles and the exposure of Ringo Starr's Ludwig drums, a second shift was added so the factory could produce one hundred sets per day. During a Chicago appearance, Bill Ludwig presented Ringo with a special gold-plated snare drum in a meeting arranged by Ludwig's advertising manager and educational director, Dick Schory (himself a well-known musician, especially for his Percussion Pops Orchestra).

Ludwig's daughter Brooke, then a sixteen-year-old, remembers the event at the Stockyard Inn. "Talk about being nervous," she confides. "Dad was the center of attention, and I was the tag-along kid. The Beatles were surrounded by Chicago's finest, with their arms locked around the band. I told one policeman that I was supposed to be in the picture. Ringo observed this, reached his arm across the police line, grabbed my hand and said, 'Come along, luv!'" She giggles at the memory.

"The Chief"

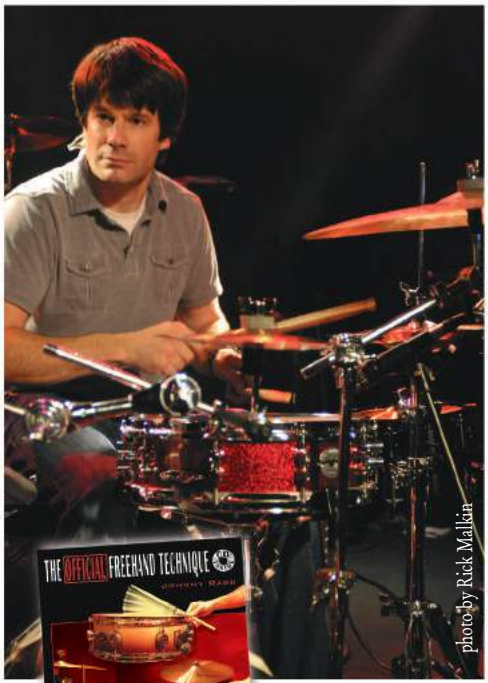
In 1973, after his father passed away at the age of ninety-four, Bill Ludwig officially claimed the title of chief operating officer, a job he had been doing for the previous year. By now Ludwig Industries owned Musser, which manufactured keyboard percussion instruments. The catalog was filled with timpani, marching drums, percussion accessories, and, of course, drumsets. And Bill Ludwig was still on the lookout for great talent.

Ed Shaughnessy, a member of Doc Severinsen's band on Johnny Carson's Tonight Show, describes his first meeting with him. "In the early 1970s, I was giving a clinic at the Tri-State convention in Oklahoma. My plane was late and I arrived at the hall about thirty minutes before I was to go on. There were ten drum cases on stage, but nothing had been set up. I'm about to break my back to do it when I hear this friendly voice behind me saying, 'Hi, Ed! Could you use a hand?' And it was Bill Ludwig."

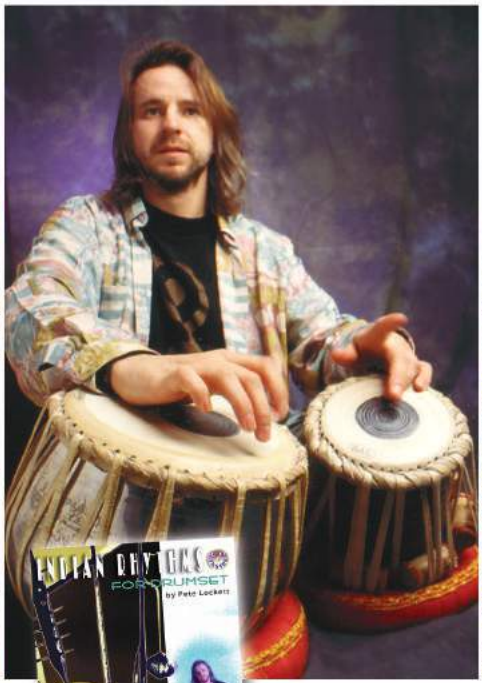
Shaughnessy smiles. "He couldn't have cared less that I didn't play Ludwig drums.

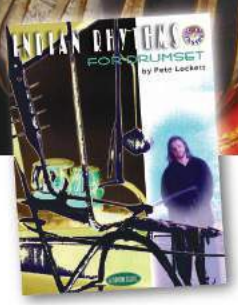
Book Smart.

The world's best play Hudson Music.



Johnny Rabb





Pete Lockett

David Garibaldi

The latest Book+CD Combo Packs from Hudson Music take drum education— and your playing— to a higher level.

Available at leading drum shops • Distributed by the Hal Leonard Corporation

HUDSON MUSIC®

Now playing at hudsonmusic.com:

Johnny Rabb

The Official Freehand Technique

Developed through years of research and practice, Johnny Rabb's "Freehand" method is an advanced system for playing complex rhythmic patterns with one hand that will also help drummers expand their technique and independence.

Pete Lockett

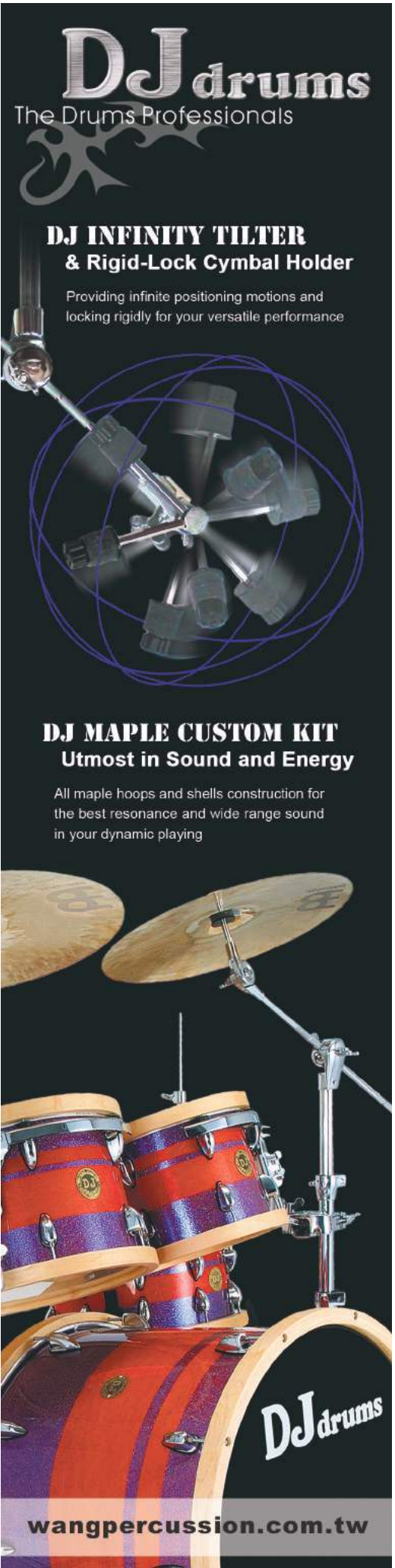
Indian Rhythms for Drumset

Written by world-class percussionist and world drumming expert Pete Lockett, "Indian Rhythms for Drumset" provides a clear explanation of Indian rhythms and gives players a step-by-step resource for addding them to their drumming.

David Garibaldi

The Code Of Funk

Master-drummer David Garibaldi's book and play-along CD offers an in-depth look at the concepts behind his classic drumming while bringing the challenging music of Tower of Power to teaching studios and practice rooms.



WILLIAM F. LUDWIG II

He just saw a fellow drummer in trouble because I had a big double bass kit to set up. So he takes off his jacket and rolls up his sleeves. I' ll never forget, he had on a pair of white slacks—it was summer—and he got those slacks so dirty putting on my bass drum pedals! There was no job that he didn' t tackle, and, believe it or not, between the two of us, we had the drums ready five minutes early. When I came back from that trip I told my wife, ' Someday I' m going to be with that guy—because he shows so much class and generosity.'

" When I called him in 1977 to talk about an endorsement, Bill said, ' I' ll be out on a plane tomorrow!' " Ed chuckles with laughter. " We met at the Sheraton Universal Hotel and sealed the deal with a handshake. If he gave you his word on something, it was just as good as gold. I can honestly say that I had nothing but the greatest relationship with him over the next thirty years."

A History Of Percussion

In 1981, Bill sold the Ludwig company to the Selmer Corporation. Instead of retiring, he continued to be an ambassador of drumming, representing the company at music conventions around the world. He also began presenting " A History Of Percussion," featuring antique drums and special sound effects from his personal collection. He gave this lecture almost two hundred times, in thirty-five states and eight foreign countries. That tradition is now being carried on by his son.

The Percussive Arts Society inducted William F. Ludwig II into its Hall Of Fame in 1993, following the induction of his father in 1972. That made them the first " father-son" team in the PAS Hall Of Fame. (They were joined by Avedis and Armand Zildjian in 1979 and 1994, respectively.) Bill Ludwig attended PASICs (Percussive Arts Society International Conventions) until 2004 and the Chicago Vintage Drum Show until 2007, when his declining health prevented him from joining in the percussion gatherings.

Which leaves us with the question of where the nickname " Chief" came from. Jim Catalano, a drummer (and one of those

Jim Catalano and The Chief (1988)

Bill III and The Chief (circa 2003)

Bill Ludwig, Jim Catalano, and Armand Zildjian (1987)

Bill Ludwig at DCI in Kansas City (1989)

television viewers on February 9, 1964), joined the Ludwig company in 1983, and is currently the director of marketing for concert & school percussion for Ludwig-Musser. " From the beginning, it was awkward for me to call him Mr. Ludwig. He would say, ' Call me Bill,' but I kept reverting to ' Mr. Ludwig' out of respect. One day I said, ' Mr. Ludwig, you' re the chairman of the board—the chief executive officer of the Ludwig Drum Company. So I' m calling you ' Chief' !" And the nickname stuck.

Farewell

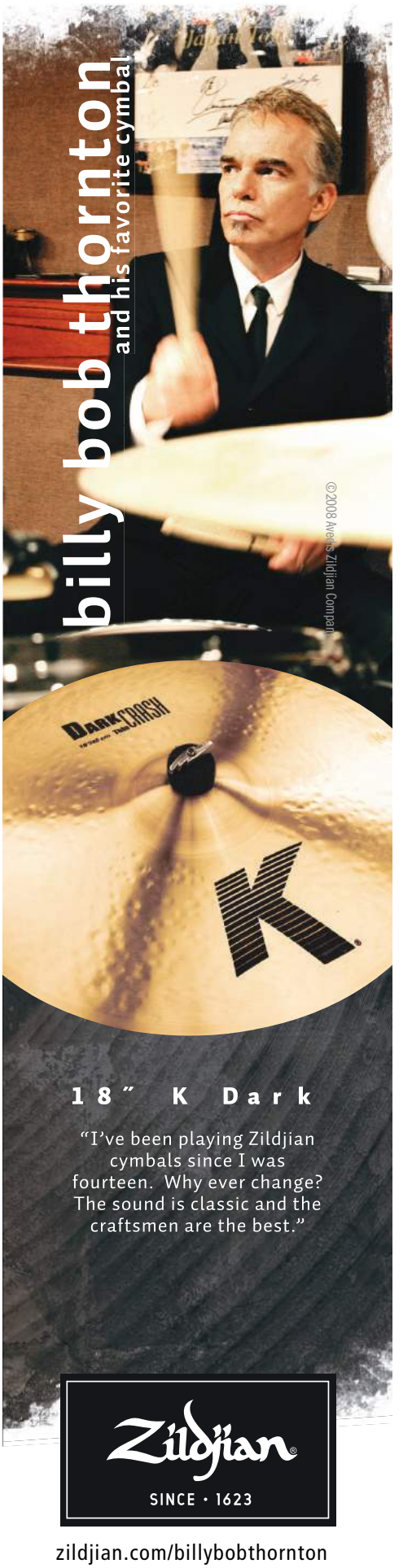
On March 22, 2008, William F. Ludwig II passed away at the age of ninety-one. As his son, Bill III, said, " The Lord' s orchestra needed a timpanist" —particularly appropriate on the day before Easter. On April 19, hundreds of family and friends gathered at Grace Lutheran Church in River Forest, Illinois. This was the same church where Bill and Maggie Ludwig were married back in 1954, where both of their children were confirmed, where daughter Brooke married Bill Crowden in 1972, and where their children Marguerite and Will were baptized and confirmed. It' s also the church where Bill Ludwig played timpani for so many Easter services.

During the memorial service, Brooke spoke eloquently of her father. " He was a teacher..and a student. He never stopped learning and reading. Dad was a philosopher who loved to discuss history and politics, and he was an expert on the Civil War. He and his lifelong friend Fred Fennell would tour battlefields and play ' Three Camps' on their rope drums in honor of the fallen boys. He was a leader and an author. He was an inventor. His engineering skills ranged from drumset to timpani to mallet instruments.

" He was incredibly generous," Brooke continued, " not just with his money, but with his time. He took the time to take school groups on factory tours, because he loved doing it. He took the time to judge drum competitions and hand out awards. Dad invited many people to our home to view his drum collection and talk business. He was a consummate performer and loved an audience of any kind. In other words, he was quite the ham, and we loved him for it."

Bill III added, " Dad' s stories always had such passion. Even though I heard them more than once, I acted like it was the first time each time I heard them." A chuckle ran through the audience before he continued, " I had the pleasure of performing with Dad many times—at conventions, concerts..and in the backyard! Every performance was a riot. I always looked forward to the finale, when Dad would give me a bone-jarring whack on the back and say, ' Well done, son. Another brush with perfection!' "

Following the service, seven drummers—Bill III, Jim Catalano, Bob Blaida (family friend and a state high school snare drum champion), Bun E. Carlos (Ludwig endorser, drummer for Cheap Trick), Todd Trent



(Ludwig artist relations manager), Jim Sewrey (Ludwig educational manager 1969–75), and Dick Schory—played " Three Camps," followed by a trumpet solo of " Taps." There was not a dry eye in the church.

" It was a gathering of people who not only loved The Chief," explained Catalano, " but of people who love drums and percussion." Catalano was wearing his drum tie-clasp that Bill Ludwig had given him, and played on one of Ludwig' s own rope snare drums..with a " virgin" pair of rosewood drumsticks that Catalano had been saving for a special occasion. " And this was it."

Ludwig' s Legacy

" One of The Chief' s contributions to percussion was his sense of marketing..and his sense of drama," suggests Jim Catalano. " He developed the catalogs himself, when no other company was doing that. He was years ahead of his time in creating what became ' dream books' for people like me.

" He also envisioned the concept of total percussion. He promoted that idea by encouraging composers of the 1950s and ' 60s to write for instruments like temple blocks, concert toms, and gongs in their band, and wind ensemble literature for the middle school, high school, and college level. He created a need for all those percussion products."

" He commissioned top percussionists such as Bobby Christian, Duane Thamm, and Mitch Markovich to write percussion ensembles for three or more players," adds Bill Crowden, Ludwig' s son-in-law and former owner of Drums Ltd. in Chicago. " I know he wanted to sell total percussion, so he invested in the best to have this music written. He really was larger than life."

Bill III points out another of his father' s contributions. " He was very aggressive with new-product development. We had our in-house engineering department, which worked on improving existing products and creating new ones. He taught me to listen to the endorsers as well as regular drummers, pick out what they were really looking for, and then supply that product."

Memories

What was it like growing up in the Ludwig family? " There were always drummers coming to the house, and we were constantly going to concerts," remembers Bill III with a smile. " When I was young, there was a club in Chicago called the London House. We would go down there to see Joe Morello, Roy Haynes, Buddy Rich..all these amazing jazz musicians.

" One of my favorite memories," he continues, " was from June 1969, when we hosted a dealer party at the Blackstone Hotel in Chicago during the NAMM show. Dad, Senior, and I played a special solo with Dick Schory' s Percussion Pops Orchestra. I was in eighth grade, and going onstage in front of 2,500 people to play a piece like that from memory was a little scary. But Dad told me right before we went on to go out there and have fun. And that' s what I did."

" Another thing about Dad was that he was very punctual," Brooke adds with a laugh. " His famous quote was, ' To be early is to be on time. To be on time is to be late!' "

Among the many people in attendance at his memorial service was Craigie Zildjian, CEO of the Zildjian company. " My sister Debbie and I felt as though we had grown up with the Ludwigs, dating back to the late 1960s, when the Ludwig Company distrib-

DIXON

DRUM YOUR WAY TO HOLLYWOOD

WITH DIXON DRUMS A&R VIDEO CONTEST!

AIRING ON arc THE A&R CHANNEL

VISIT WWW.DIXONDRUMS.NET FOR CONTEST DETAILS.

Dixon Drums www.dixondrums.net
www.myspace.com/dixondrums
KMC., 20 Old Windsor Road, Bloomfield, CT 06002
(860) 509-8888

uted Zildjian cymbals. In those days, people were quick to point out the similarities between the two family businesses—namely that Ludwig was to drums what Zildjian was to cymbals.

" My first serious conversation with Bill Ludwig occurred at a NAMM show when I was a senior in high school," Craigie goes on. " Bill pulled me aside to discuss the importance of family businesses within the music industry..and our role within that dynamic. I was taken aback by his choice of words: our role. He was running the largest drum company in the world, and I was a high school student who hadn' t even considered going into the family business. So why was he wasting his time on me? I later learned that Bill was a natural mentor who enjoyed passing along his experience to those coming up. And I did decide to enter the family business..so maybe Bill hadn' t wasted his time mentoring a high school student after all!"

Ed Shaughnessy remembers a phone call he received in 1979, shortly after he became a Ludwig endorser. " Bill asked me to bring the whole band from LA to the Midwest Clinic. I warned him that it would be an expensive proposition, but he didn' t care. He paid for the plane tickets, hotel, and all their salaries. We got a ten-minute standing ovation..and he told me that it was worth every penny!"

Ed pauses a moment before adding, " I never had a better time with him than the last time. And that would always be the next best time."

Harry Cangany, Modern Drummer writer, historian, and the former owner of The Drum Center Of Indianapolis, invited Bill Ludwig to give a lecture in Indianapolis in 1989. " When I picked him up," Harry recalls, " he extended his hand and said, ' Nice to meet you.' As someone who felt he knew Mr. Ludwig from their catalogs I' d been reading since I was sixteen, I replied, ' You and I have been friends for twenty years..it' s just that you don' t know me—yet! We went on to become close friends until the end of his life."

Alan White, longtime Ludwig artist and drummer for Yes, remembers visiting the Ludwig home one Fourth of July. " They had a beautiful house overlooking a golf course, and to celebrate, Billy' s father fired drumsticks out of his cannon! But seriously, he was so dedicated to his profession. And he told the best stories about Buddy Rich."

Jim Catalano agrees about the stories. " My favorite times with The Chief were during DCI [Drum Corps International] week. We would travel to the campsites of all the corps, even the ones that didn' t play Ludwig. As we traveled, The Chief would tell the stories behind the stories—from the personality battles between the Ludwigs and the Slingerlands..to the way some product developments were actually accidents. That' s the part that was so fascinating."

William F. Ludwig' s life cannot be condensed into one article. For all the glorious details of his life in his own words, read The Making Of A Drum Company: The Autobiography Of William F. Ludwig, or Rob Cook' s The Ludwig Book (both published by Rebeats Publications).

" He didn' t care who you were in the world of percussion—if you were the beginning student or the most famous percussionist, he treated you the same way," remembers Brooke with a tear in her eye. " He was just a man for all seasons."

MONTRÉAL DRUM FEST 2008

SATURDAY OCTOBER 25

LENNY WHITE & BAND
[Innovation Drums, Istanbul Agop, Vic Firth, Remo, Shure]

PAUL BROCHU, MARK KELSO & LARNELL LEWIS (Canada)
[Yamaha, Paiste]

JOHNNY RABB
[Roland V-Drum]

MARKUS CZENIA (Germany)
[Pearl, Zildjian, Beyerdynamic, Evans]

HAKIM LUDIN
(Afghanistan/Germany)
[LP]

SUNDAY OCTOBER 26

SIMON PHILLIPS
[Tama, Zildjian, Pro-Mark, Remo]

MORGAN AGREN & THE MATS/ MORGAN BAND (Sweden)
[DW, Sabian, Vic Firth]

WOLFGANG HAFFNER (Germany)
[Meinl, Vic Firth, Remo]

ERIC BOUDREAULT & WAZA (Canada)
[DW, Meinl, Regal Tip, Remo]

ERIC VELEZ, JAFET MURGUIA, DANIEL DIAZ (Puerto Rico)
[Toca Percussion]

...and more to be announced soon.

TICKET INFO
(888) 928-1726 / angelillo@videotron.ca

HOTEL DEALS
Visit our web site for special rate codes at *Lord Berri* and *Gouverneur* hotels.

www.montrealdrumfest.com

Produced by: Musicien Québécois Inc, 753 Ste-Hélène, Longueuil (QC) J4K 3R5, Canada

Get ready to strike

Introducing the Black Mamba, the newest addition to our best-selling Synergy Djembe collection. It will draw you out of your lair and into the center of the drumming circle. For more instruments with bite, visit **tocapercussion.com**

TOCA PERCUSSION

Just Play.™

tocapercussion.com
myspace.com/tocapercussion

TICKETS NOW ON SALE! (914) 251-6200 MONDAY THRU FRIDAY 10 AM TO 6 PM EST

MODERN DRUMMER FE

SATURDAY, SEPTEMBER 20

SIMON PHILLIPS & PROTOCOL
(TOTO/ THE WHO/JEFF BECK)
COURTESY OF: TAMA, ZILDJIAN, REMO, PRO-MARK

NDUGU CHANCLER
(MICHAEL JACKSON/SANTANA/WEATHER REPORT)
COURTESY OF: YAMAHA, PAISTE, REMO, VIC FIRTH, TOCA

WILL CALHOUN
(LIVING COLOUR)
COURTESY OF: MAPEX, SABIAN, REMO, VIC FIRTH, AUDIX

BILLY WARD & THE BILLY WARD TRIO
(JOAN OSBORNE/ROBBIE ROBERTSON/BILL CHAMPLIN)
COURTESY OF: DRUM WORKSHOP, ZILDJIAN, EVANS, TRUELINE, SHURE, RHYTHM TECH

THOMAS PRIDGEN
(THE MARS VOLTA)
COURTESY OF: DRUM WORKSHOP, ZILDJIAN, EVANS, VATER

PURCHASE COLLEGE ○ PURCHASE, NEW YORK ○ INFO AT: W

photo credits: Simon Phillips courtesy of Tama, Ndugu Chancler and Will Calhoun by Heinz Kronberger, Billy Ward courtesy of Zildjian by Rob Shanahan, Thomas Pridgen by Christopher Otazo, Bill Stewart courtesy of Zildjian, Gavin Harrison by

STIVAL WEEKEND 2008

SUNDAY, SEPTEMBER 21

BILL STEWART & SPECIAL GUESTS
(JOHN SCOFIELD/PAT METHENY)
COURTESY OF: GRETSCH, ZILDJIAN, REMO, GIBRALTAR

GAVIN HARRISON
(PORCUPINE TREE/KING CRIMSON)
SONOR, ZILDJIAN, REMO, VIC FIRTH

TODD SUCHERMAN
(STYX/BRIAN WILSON)
PEARL, SABIAN, REMO, PRO-MARK

DAFNIS PRIETO & THE DAFNIS PRIETO SEXTET
(MICHEL CAMILO)
YAMAHA, SABIAN, EVANS, VIC FIRTH, LP

DEREK RODDY
(SERPENTS RISE/TRAUMEDY)
SONOR, MEINL, REMO, VATER, AXIS

WWW.MODERNDRUMMER.COM

James Cumpsty, Todd Sucherman by Scott Cavender, Dafnis Prieto by Paul La Raia, Derek Roddy by Mike Jachles.

MODERNDRUMMER®
MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

Ludwig

Steady As He Goes

Patrick Keeler

Of The Raconteurs And The Greenhornes

Story by Patrick Berkery
Photos by Rahav

Behind most supergroups, there's usually a fantastic drummer. Though in a supergroup setting, sometimes a fantastic drummer's talents get obscured by the star power of the outfit's more recognizable members. For proof, look no further than The Raconteurs' Patrick Keeler.

Keeler might not be the face and voice associated with the garage rock revival of the early '00s, like Jack White, or a hallowed name among power pop enthusiasts, like Brendan Benson. But without Keeler's drumming, The Raconteurs' underground spin on over-ground '60s and '70s rock wouldn't sound nearly as daring.

Take the shape-shifting, often schizophrenic arrangements on The Raconteurs' sophomore album, *Consolers Of The Lonely*. The violent clashes of disparate feels (like the jittery four-on-the-floor beat and Zep-like groove in "Solute Your Solution") and swaying undercurrents ("Carolina Drama") featured throughout the album hinge upon Keeler's alternately torrid and tumbling trap work.

It's a tasteful yet explosive style Keeler honed as a member of The Greenhornes, the Cincinnati-based garage combo he formed out of high school—and still maintains—with Raconteurs bassist "Little" Jack Lawrence, and which he fine-tuned on records like Loretta Lynn's Jack White–produced *Van Lear Rose* in 2004 and The Raconteurs' 2006 debut, *Broken Boy Soldiers*.

And on *Consolers*, that style suggests limitless possibilities both for The Raconteurs and for their underrated dynamo of a drummer.

MD: Your drumming is tastefully unhinged, as if there was some formal training behind the madness. Was there?
Patrick: Yeah, I was taking drum lessons by the time I was about five or six. My brother was taking guitar or sax lessons or something and my mom asked, "Do you want to take any lessons?" I said, "Yeah, drums." That kind of came from my dad's brother being a drummer.
MD: Did you start on the pad and then graduate to the kit?
Patrick: It was more like a pillow and a pair of 2Bs to start with. I did that, along with the practice pad, for years before I got a snare drum or a kit or anything. Just working on my rudiments for a long time.
MD: What kind of music were you gravitating to then?
Patrick: Whatever my dad was listening to, what I guess would be considered classic rock now. Lots of Led Zeppelin and Deep Purple, stuff like that.
MD: What was your first kit?
Patrick: It's kind of weird, but my parents got me a nine-piece Tama, with two 24" kick drums. I was about eight years old. And I almost immediately broke it down to four drums.
MD: You didn't have that beginner's desire to hit every single drum all at once?
Patrick: I think I did for a week, and then I realized I was just way too little for that. My mom's got some pretty funny pictures of me behind that thing.
MD: At what point did you start playing in bands?
Patrick: We had a massive marching band at our high school. And it was kind of a cool thing to do at our high school, to be in band. And the marching band used kids from the middle school, so I got into it then.

Once I got into high school, I got into stage band. And the band director had been in this classic rock cover band, so he had us doing Blood, Sweat & Tears stuff. It rocked. We had two drummers, a Fender Rhodes, lead guitar, and this massive horn section. And a couple of those guys actually ended up being in The Greenhornes with me.
MD: When you started gigging with The Greenhornes, you were doing the rustbelt club circuit and playing Detroit pretty regularly. Is that how you first crossed paths with The White Stripes and Brendan Benson?
Patrick: Yeah. The Greenhornes were all from Indiana, but ended up playing together in Cincinnati. And once we started traveling, we were hitting Detroit pretty relentlessly, and ended up being on the scene when The White Stripes and all those other great bands were just starting to happen. Everyone was just really nice, and it was a cool time and a cool place to be playing music.
MD: So how did The Raconteurs form out of three separate things: The White Stripes, Brendan's solo career, and The Greenhornes?
Patrick: Jack White had brought Little Jack and me in to play on the Loretta Lynn record he produced. And Brendan had helped record a Greenhornes record. So it was a thing where we had talked about the four of us getting together and playing. And while we were up recording with Brendan, Jack was home, and they'd already worked on a couple of songs together. So it was basically, "Alright, let's try this."

Ludwig
ATLANTIC OCEAN
INDIAN OCEAN

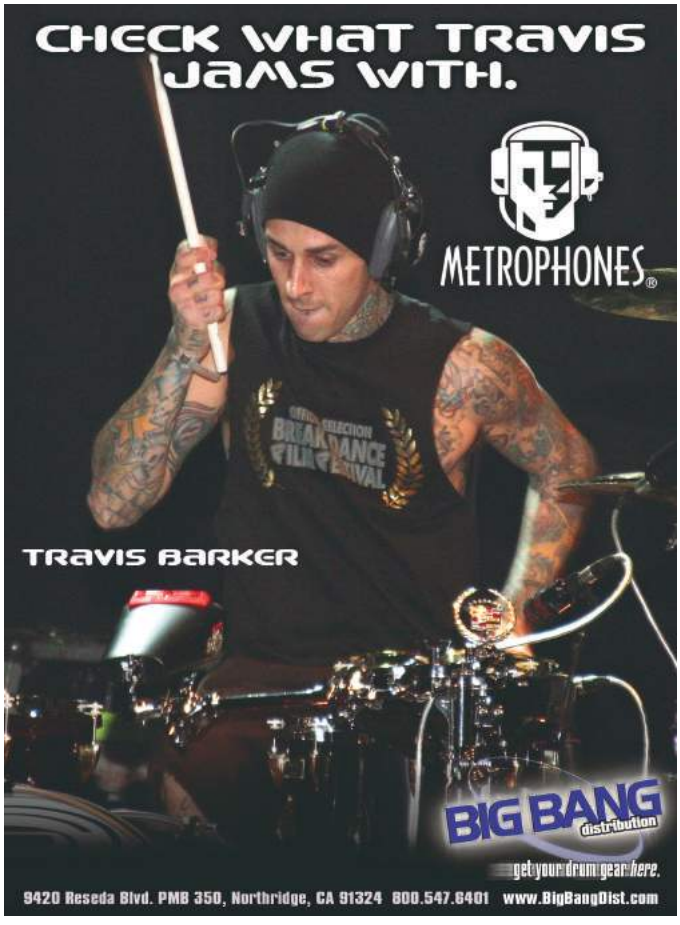
PATRICK KEELER

MD: And Jack White' s admiration of your work in The Greenhornes led to the offer to play on the Loretta Lynn record?
Patrick: Yeah. He gave me a call, and I was like, " Hell, yeah."
MD: Did you have much familiarity with Loretta Lynn and old-school country music in general?
Patrick: My mom loved Loretta Lynn, Willie Nelson, and Johnny Cash—the standout country people. So I grew up with that, along with the classic rock stuff. I hadn' t played any country at all. But I was a big Willie Nelson fan, so I kind of knew where to go with it. But it was somewhat of a free-for-all.
MD: Was that the first time you' d been drafted to play on someone else' s record?
Patrick: Yeah, with the exception of Brendan.
MD: That' s kind of a crash course in being someone else' s drummer, so to speak.
Patrick: Yeah, but she was just the nicest person. She definitely made everybody feel comfortable. It was like hanging out with your cool aunt. My first encounter with her, I was playing brushes on a Tennessee waltz

THE MOST IMPORTANT TOOLS AT PORK PIE

PORK PIE
PERCUSSION
Made by an American
SINCE 1987

(818) 992-0783
www.porkpiedrums.com
e-mail: porkpie@westworld.com



Keeler's Kit

Drums: Ludwig Stainless Steel
A. 6½x14 Supra-Phonic snare
B. 8x12 tom
C. 16x16 floor tom
D. 16x18 floor tom
E. 14x26 bass drum

Cymbals: Paiste Giant Beat
1. 15" hi-hats
2. 20" crash
3. 24" ride
4. 18" crash

Hardware: Ludwig stands, canister throne (silver sparkle), and Pro bass drum pedal (spring tension as tight as possible), DW 6000 hi-hat and cymbals stands
Heads: Remo coated Ambassadors on snare batter with Ambassador snare-side, coated Ambassadors on tops and bottoms of toms (12" tuned to C, 16" to E, and 18" to B), coated Ambassador on bass drum batter with smooth white on front (no muffling, no hole)
Sticks: Vater Studio model
Microphones: Sennheiser e905 on top and bottom of snare, e904 on toms, e901 and e902 on kick, Neumann KM184 for hi-hats, ride, and overheads

type of thing. I was thinking, "Man, I'm in Nashville, and standing in front of me is Loretta Lynn singing in my headphones." It was a little bit of a shocker.

MD: There's some really nice brushwork on that record, songs like "Family Tree" and "Trouble On The Line." Had you much experience playing brushes?

Patrick: I'd always loved playing jazz, though I never really got to play much with brushes. But if the opportunity ever arose, it was the first thing I'd pick up.

MD: From there you did the first Raconteurs record, Broken Boy Soldiers. The first single, "Steady As She Goes," has an interesting herky-jerky feel. It almost sounds like you're copping a drum machine part from a demo.

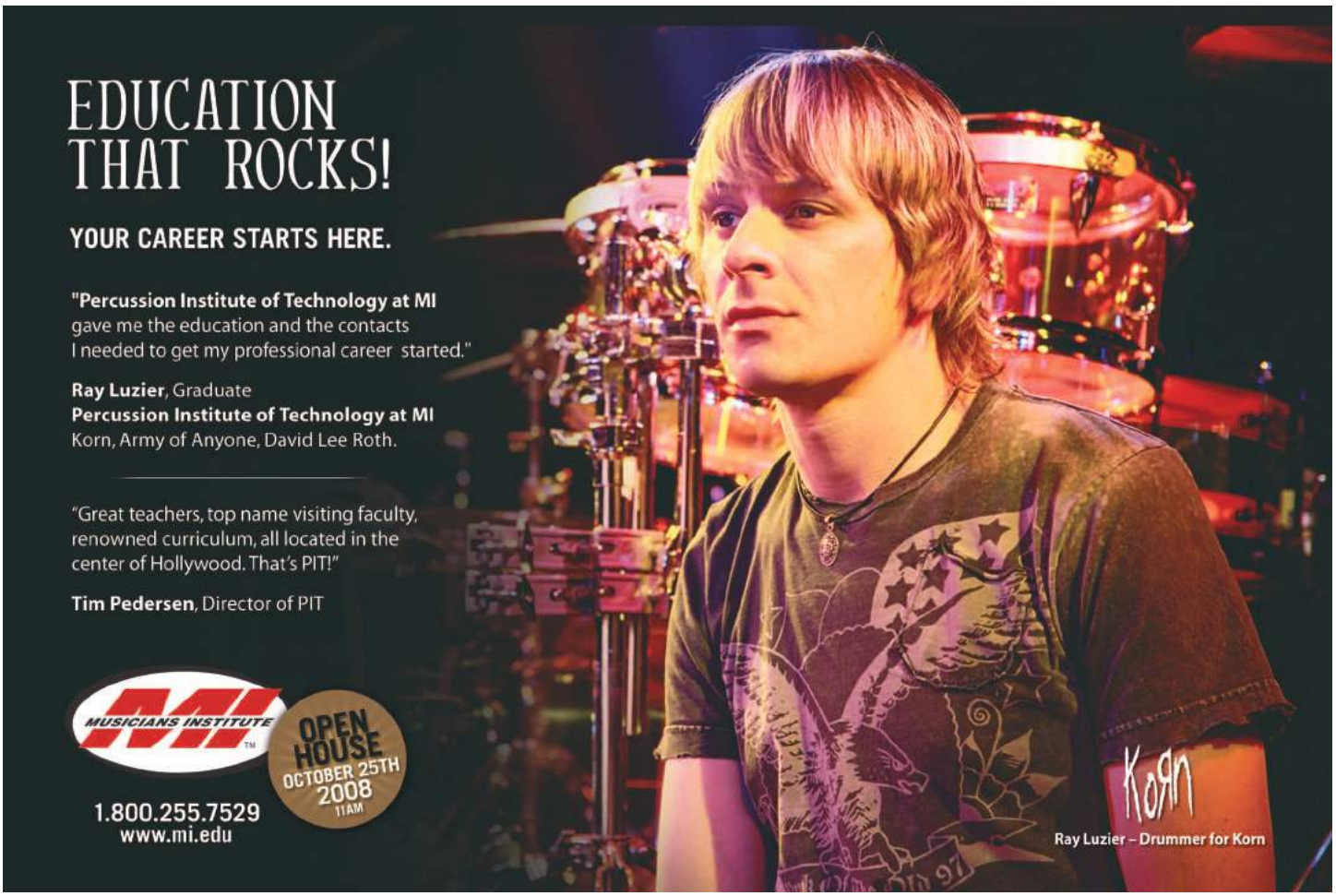
Patrick: The first time I heard that song, it was a demo from Jack and Brendan, and it was almost more reggae, much mellower. And I think Brendan played some drums on it. And that's the hardest thing about being in this band; everybody's a damn drummer! [laughs]

The final track was just my interpretation of it. That was the first song we'd ever played together. And I think we were all kind of going for something we hadn't done. It was different for everybody. We were trying not to be the same old band.

MD: With there being other drummers in the band, do you get much in the way of suggestions?

Patrick: Yeah, and I think everybody wants to know everybody's opinion on every instrument. There's a lot of trust, and we're fans of each other. I think those guys like the way I play drums enough to let me do what I want to do. [laughs] And to an extent, sometimes I won't know what to do...sometimes I won't hear it. So it's good to hear other ideas then.

MD: Broken Boy Soldiers sounded



FACTORY METAL PERCUSSION

STREET FX

UNLIMITED SOUND POTENTIAL

Team Factory Metal Artist Endorser
Vinnie Colaiuta

Experience The Entire Product Line
FactoryMetalPercussion.com

PATRICK KEELER

more polished than any of the Greenhornes records. Was there much of a difference in how the drums were recorded?

Patrick: No. It was about as primitive as you can get. I think we had an 8-track machine, and we had about six or eight ribbon mics. This was in an attic at Brendan' s house, and we used maybe two mics on the kit. It was very spur-of-the-moment kind of recording.

We did Consolers with Joe Chiccarelli at Blackbird in Nashville. It' s an incredible studio. And Joe' s got a great ear, so we' d just walk around the room and find the right spot for the bass drum, and build from there. We probably used more mics on the kit for Consolers than on all the Greenhornes records put together.

MD: Will you normally do more takes recording with The Raconteurs vs. The Greenhornes?

Patrick: It really depends on what we' re going after. A lot of the songs from Consolers were not there when we entered the studio. I don' t know that we took many takes; it was just a lot of working it out.

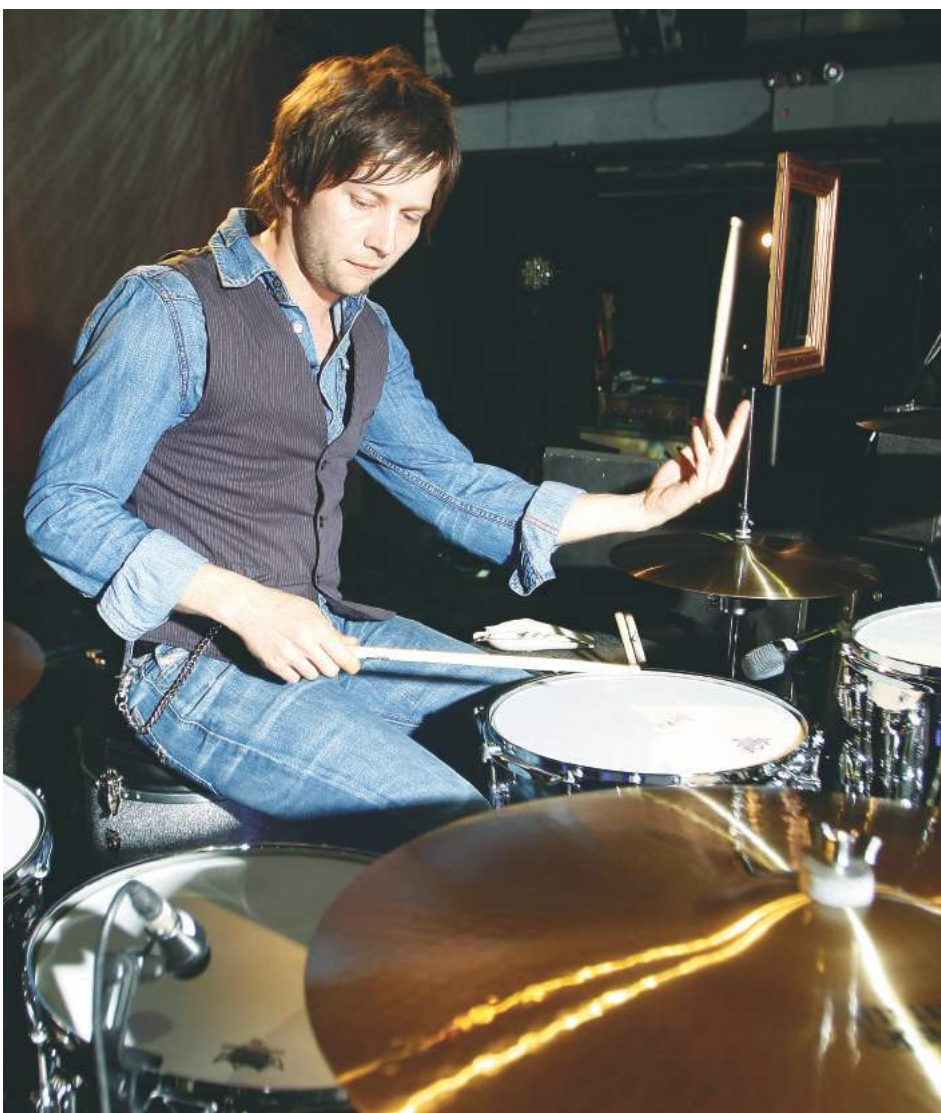
MD: So the new record materialized in the studio?

Patrick: Pretty much. Jack was out working with Meg [White, White Stripes drummer]. They were touring, and The Greenhornes were working, and Brendan was working on his record. So Brendan and Jack got together and wrote a few things, and probably had a vague idea of what we were going to do. And I don' t think any of us like to know completely what we' re going to do. With me, it depends on the room. Any drumkit I' m playing, and any room I' m in, I kind of play to that kit, that room.

MD: " Consolers Of The Lonely" is the most out-there of the new tracks. It goes from this tautly punctuated up-tempo part, to this half-time groove, into a double-time part. But what' s most baffling is that in the guitar intro, it sounds like you' re counting in a completely different song.

Patrick: That was borne from three songs. The magic of hearing yourself on playback in the studio prompts, " Hey, let' s try this." It was weird. It was hard. [laughs]

MD: Did it take an especially long time to nail that one?



Patrick: Yes and no. We were kind of screwing around. I don't think we really knew what we were doing with it. That's a prime example of where we were at as a band. We made the first record having never played a show together, and then we went out and toured really hardcore. With that, we only had ten or twelve songs we could play. So you change them up, you make them totally different every night.

When we got into the studio this time, I think a lot of strange changes and time signatures came from us playing live. We'd finally become a band on the road.

MD: "Many Shades Of Black" is another one that's adventurous in its structure. You're playing a nice ballad-y feel, and then you explode into a "Manic Depression" kind of swing. Was that another fused from different songs?

Patrick: That was a complete song, one of Brendan's. And I think we had it pretty well together. The vibe of that is probably the most similar to The Greenhornes of any Raconteurs song.

MD: "Switch And The Spur" is really interesting, too. There are these pregnant pauses between sections that you fill in with these sort of tumbling, extended fills. And there's no chorus, really.

Patrick: That's a really fun song. That's a great example of just playing around in a studio. Like, "Oh my God, they have this great reverb chamber. Let's put three concert toms in here and go for it."

MD: Is that what's on the breakdown part when you're playing those tom rolls?

Patrick: Yeah. Blackbird has a great drum locker. I think we used some old Gretsch toms and tuned them really melodically.

MD: And "Solute Your Solution" is one of the more up-tempo songs, where you're playing this fast four-on-the-floor part and accenting the upbeat on the hi-hat, before rolling into a more slowed-down Zeppelin groove.

Patrick: That was one of the ones we had together before we went in. We kind of new what we wanted to do on it. Jack, LJ, and I played around with the up-tempo riff in rehearsal once and built the song around that.

MD: With all these different changes, was anything played to a click?

Patrick: I don't think we played to a click on anything. Sometimes I'll rehearse to a click. Or if we're working out the arrangement, we'll rehearse that to a click.

MD: There are also some really cool drum sounds song to song. "Carolina Drama" has that really buzzing snare sound.

Patrick: That was kind of strange. We had the drum track. Then, like you'd re-amp a guitar part, we re-amped the drums. We laid some speakers on a snare drum, and it turned into this weird, slappy drum sound.

MD: And "Consolers" has this tuneful overtone coming off the snare. Is that a case of letting the rings and dings become part of the atmosphere?

Patrick: Yeah, that's my ideal snare drum sound. I like my drums with nothing in them, with two heads on them. I like big, open, ringing, trashy-sounding stuff, where if you hit the kick drum on its own with none of the other drums around, it sounds bad. If you put a snare next to it, and you get cymbals resonating, it turns into a really cool thing. I love that stuff. I've got a small herd of Acrolite snare drums. I love them; they're such weird drums. And I think on "Consolers," that might've been a $6\frac{1}{2}$"-deep Acrolyte.

MD: When The Raconteurs began touring, was it a culture shock? The Greenhornes played primarily small clubs with dodgy P.A. systems, and now you were playing bigger halls with a sound guy and a drum tech.

Patrick: It was, yeah. But fortunately, I guess, The Greenhornes had done about a year of touring opening for The White Stripes on the Get Behind Me Satan tour, so we had a taste of the good life. So it was natural to get out and do it regularly. And nice—it's amazing what being able to hear yourself can do. [laughs]

MD: Did you find it weird having someone else tending to your kit after you'd been schlepping it around for years?

Patrick: It took me a second to get used to it. [laughs] I guess I was probably pretty anal about the height of my seat and all that stuff in the beginning. Then you just get used to it.

MD: Are you still rocking the double-kick setup live with The Raconteurs, with the

dp®

Made for drums®

ARTISTS INCL.: CHAD SMITH, MARK SCHULMAN, BILLY COBHAM, KENNY ARONOFF, MARK RICHARDSON

WWW. DRUMPLATES. COM

THE #1 POSITIONING SYSTEM FOR ALL DRUMS!

dp®

SEE WEBSITE FOR DEALERS & DISTRIBUTORS

STOP PLAYING WITH YOURSELF!

Get These Music Minus Drums Play-Along Cd's...

And Play With Us.

This Berklee recommended series is proudly endorsed by educators and clinicians worldwide.

WWW.DRUMFUN.COM

DrumFun
Turn it Up & Lay it Down

PATRICK KEELER

one proper-sized kick and the cocktail kit—sized one?

Patrick: That was kind of a freak-of-nature set. I've always collected drums and have had crazy drums. So on the last Greenhornes tour, when we were opening for The White Stripes, I had this Ludwig Standard kit that I really babied and took care of. And one night, Todd Trent from Ludwig was there to see Meg, and he asked me about my kit. I told him I bought it really cheap and fixed it up. And he said, "Man, I'd love to build you a kit." So we kept in touch, but I never really thought about his offer. Then The Raconteurs thing happened and I called him out on it.

I thought this would be the only time in my life when I'd get to order a drumset for free, so I ordered everything I didn't have—an 18" and a 24" kick, and all these toms and stuff. And at first I wasn't planning on playing it all. I figured I could get two or three kits out of it. Then I got the idea of using it all, but dropping the cymbal stands and mounting everything from the kick drum. So I did that for the last tour. On this tour, I'm doing something a little different.

MD: What are you working with?

Patrick: I'm doing a stainless-steel Ludwig. I bought one of the John Bonham—era kits for the "Level" video. It was probably the most expensive drumkit I ever bought in my life. But after we shot the video, it just kind of sat in my house. And when we went into the studio to do Consolers, I brought it with me and we ended up using it a lot—we all loved it. The reissue kit had this massive rack tom, a 12x15. So I asked Ludwig and they built me a 8x12 for it.

MD: It's kind of cool that you're a Ludwig endorser given your musical upbringing. There's such a fantastic tradition there.

Patrick: And they're really great people. They totally hooked me up and built me a bunch of drumkits and crazy snare drums. And I always had Ludwig kits. I had a '63 champagne, a '59 Club Date, and a '58 Hollywood cocktail kit. I still have them all, actually. I used that champagne kit in The Greenhornes for twelve years.

MD: It's quite a long way from the club tours you cut your teeth on with The Greenhornes to where you're at now—doing these big tours and having hit records with The Raconteurs, and endorsing Ludwig. Did you ever aspire to this level of success, or at least dream about it?

Patrick: Well, I knew I wanted to play drums. [laughs] But after high school, I went to art school. And I think I did that because I didn't want to go to music school. I didn't want to be that guy. In a way, I kind of got bored with drumming. And I worked at this jazz club in Cincinnati and I used to watch this great drummer, John Von Ohlen, who used to play with Stan Kenton. He told me, "Man, if you're going to play, don't go to school to learn how to play drums. Just play." This guy was a great artist, and he knew I loved to paint, and to play drums. He said, "Don't try to chase two rabbits. Figure out which one you want to do." And I kind of went down the path of most resistance and decided to be a drummer.

MD: Good advice, and it seems to have worked out well.

Patrick: Yes, it's something I think about all the time, believe me.

The Raconteurs in action

LAY IT DOWN WITH THE LEGENDS OF JAZZ

With over 1,000 albums recorded between them, Cobb, Hamilton and Persip are musical legends. They are the sound, feel, and brilliance that musicians of all genres have been learning from for decades... they are the foundation.

Vater is pleased to introduce the Legends of Jazz Series.
Three models designed to meet the sound and feel preferences of these legends.

Jimmy Cobb Model
L 16" D .595"
VHJCW

Chico Hamilton Model
L 16 1/4" D .570"
VHCHW

Charli Persip Model
L 15 1/4" D .575"
VHCPW

VATER PERCUSSION USA

OFFICIAL SPONSOR OF ROCK BAND

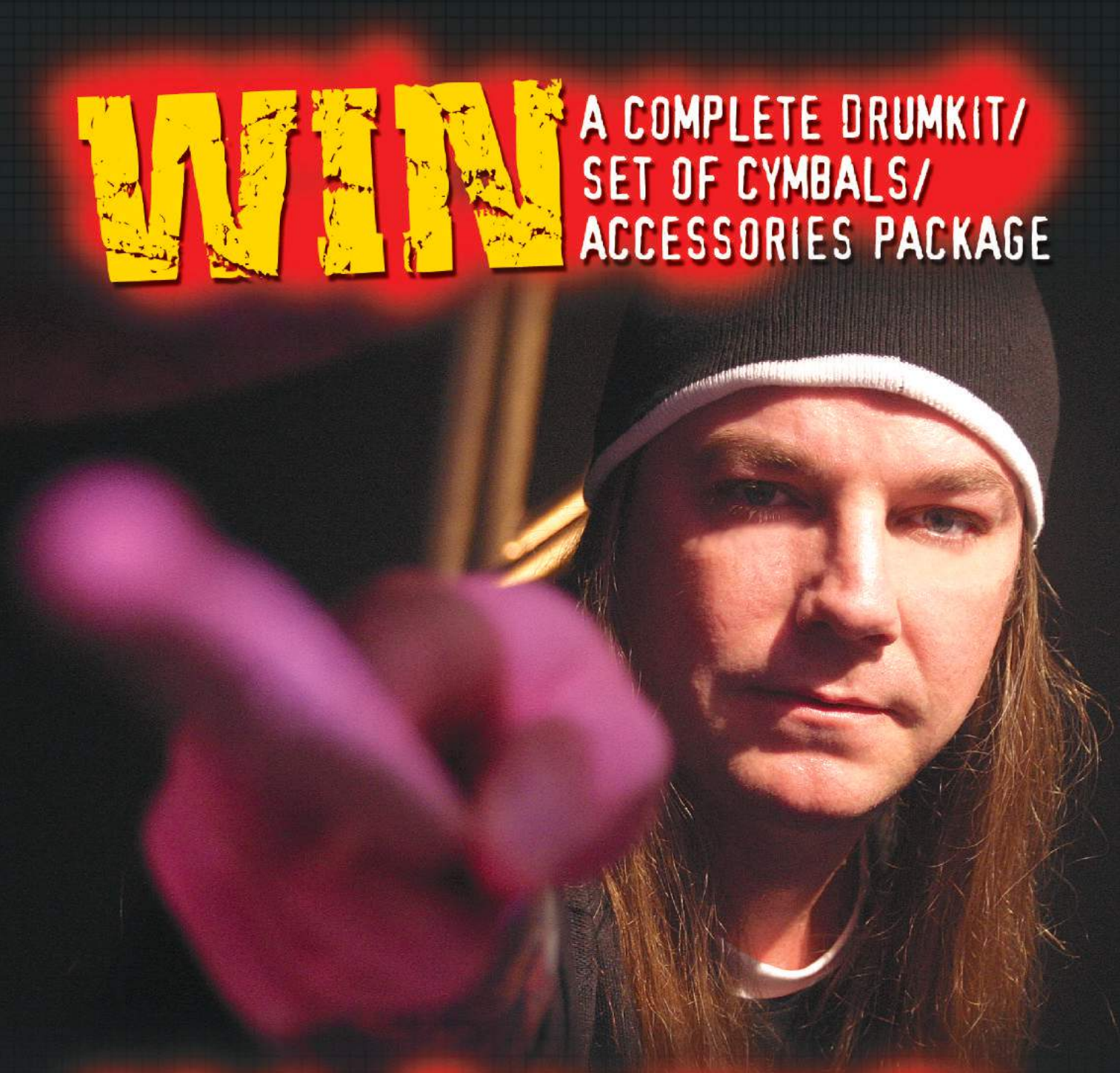
LATHE TURNED
for consistency

HAND ROLLED
for straightness

COMPUTER PAIRED
for weight and pitch

270 CENTRE STREET
HOLBROOK MA 02343 USA
781.767.1877
VATER.COM

WIN A COMPLETE DRUMKIT/ SET OF CYMBALS/ ACCESSORIES PACKAGE



BRADLEE DEAN, DRUMMER FOR THE BAND JUNKYARD PROPHET, WANTS YOU TO WIN SOME REALLY COOL GEAR.

Junkyard Prophet, a rap-core Christian metal band based in Minneapolis, Minnesota, travels all over country to reach out to America's youth to talk about the problems they may be facing and how they can overcome them. Issues such as drug abuse, teen pregnancy, and suicide are just a few of the problems that the band addresses. To date they've been able to reach over 500,000 young people all over America.

To help get the message out, Sonor drums, Soultone cymbals, Gibraltar hardware, Buttkicker, Beatnik, Hornets drumsticks, and Junkyard Prophet have put together

A PRIZE PACKAGE WORTH OVER $6,500!

GRAND PRIZE:

One lucky winner will receive a Sonor double bass drumset, Soultone cymbals, Gibraltar hardware, Beatnik Rhythmic Analyzers, a Buttkicker drum throne rig, Hornets drumsticks, Junkyard Prophet's *The Price* CD, and a *Deadlock* drum instruction DVD by Bradlee Dean.

SECOND PRIZE:

Two winners will each receive a copy of *The Price* and *Deadlock*.

* For a complete description of prizes, see the Consumer Disclosure.

www.junkyardprophet.com • www.youcanruninternational.com

Consumer Disclosure: To enter online, visit www.moderndrummer.com between the dates below and look for the Junkyard Prophet Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS 8/1/08 AND ENDS 9/30/08. 4. Grand Prize Drawing: Winner will be selected by random drawing on September 16, 2008. Winner will be notified by phone or email on or about September 19, 2008. 5. Employees, and their immediate families, of Modern Drummer, Junkyard Prophet, Sonor, Gibraltar, Soultone cymbals, Beatnik, Hornets drumsticks, Buttkicker, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the US and Canada. Void in Quebec, Canada, Florida, and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: **Grand Prize:** One (1) winner will receive a six-piece Sonor Deluxe drumset including two (2) 17 ?x20 bass drums, 12" and one 14" rack toms, a 16" floor tom, and 5x14 snare drum; three (3) Soultone Extreme series cymbals: 18" crash ride, 16" ride, and a set of 14" hi-hats; Gibraltar hardware including: one (1) Gibraltar GRS850DBL rack, one (1) 6607 hi-hat stand, one (1) 6611 Avenger single bass drum pedal, one (1) 9608D Dome throne, and four (4) SC-LBBT cymbal boom arms; (1) one Buttkicker drum throne rig; two (2) Beatnik Rhythmic Analyzers; one (1) brick of twelve assorted Hornets drumsticks; one (1) copy of the *Deadlock With Bradlee Dean* DVD; and one (1) copy of Junkyard Prophet's CD *The Price*. Approximate retail value of Grand Prize: $6,620. **Second Prizes:** Two (2) winners will each receive a copy of the *Deadlock With Bradlee Dean* DVD, and one (1) copy of Junkyard Prophet's CD *The Price*. Approximate retail value of Second Prizes: $35 each. Approximate retail value of contest: $6,690. 11. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Junkyard Prophet/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

Story by T. Bruce Wittet
Photos by Andrew Lepley

JAZZ GREAT

IAN FROMAN

Channeling The Spirit Of Elvin

He might have passed under your radar, but he didn't go quietly. In fact, *MD* once used the word "ferocious" to describe jazz drumming great Ian Froman. Maybe it's a New York thing, but when Froman gets heated up, it's hot…and heavy.

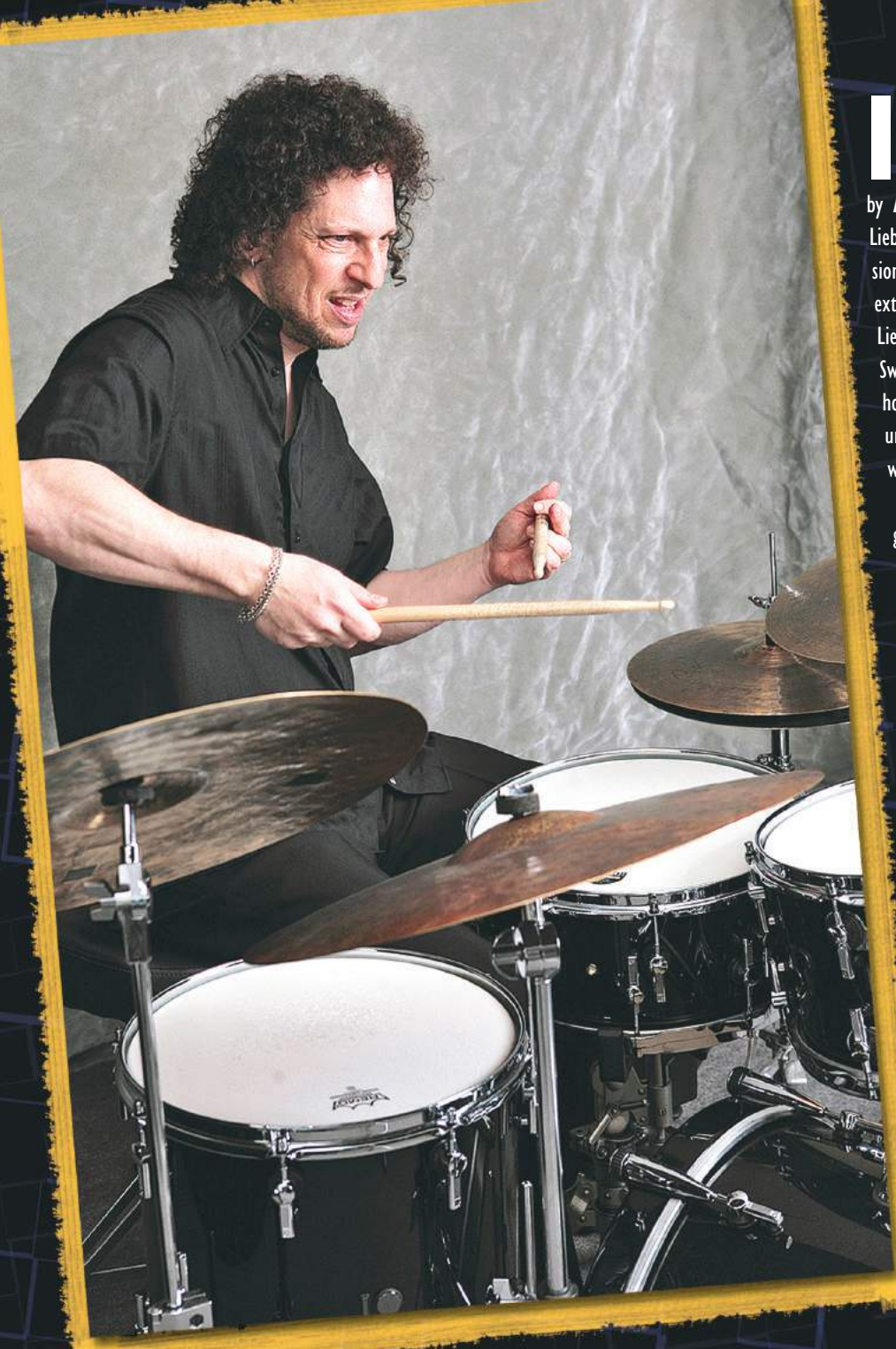
Funny, they used to use the f-word when depicting jazz legend Elvin Jones. And Elvin, in a very palpable sense, is Froman's mentor. Over twenty years ago, Elvin chose Ian from among thousands of applicants across America to spend three weeks, twenty-four hours a day, in an extraordinary master-class setting, run by The Atlantic Center For The Performance Arts and The National Endowment. Froman was able to plumb the depths of a career that breached protocol and shook drumming foundations. (The story made an early '80s *MD*, the photo showing Ian sitting behind Elvin's kit flanked by the same Turkish Ks the master drummer used on John Coltrane's *A Love Supreme*.)

It takes all of a five-minute encounter with Froman at New York music hangs the Jazz Standard, The 55 Bar, The Blue Note, or Dizzy's Club Coca Cola to dispel any preconceptions of the role of drums in jazz, politely pitter pattering. Froman is more like a middle heavyweight, throwing one-two punches, dancing with both feet, sweating until his eyes sting and go glassy. Sometimes it looks as if his 19" prototype ride might take flight. If not, there's reasonable cause to assume that his featherweight foot pedal will meet its maker before the second set. Froman is obviously not a typical timekeeper. Rather, each limb is jostling for position and contributing equally to the intense conversation.

It's not all raucous rumbling, either. The man loves playing softly. How softly? Well, Ian can play more quietly with hickory 5Bs than most drummers can with wire brushes—with no sacrifice of technique.

A drummer of Ian Froman's caliber is rare indeed, a fact not lost by drumming aficionados on Internet forums. The buzz is on his frightening bandstand rumbling, on those whisper volumes, and on those damned snare flutters nobody can transcribe. And since Froman is a professor and instructor (Berklee, The Collective, New School), some students will occasionally pipe in with a comment, claiming Ian ought to improve his bedside manner.

Okay, if you suck, Froman will tell you. But he won't leave you hanging. He'll assess what you need and have you running in no time. If it's a question of an inconsistent, old-school ride beat, he'll put you on the track from ballroom to Birdland.



Ian has played with a host of top cats, from Gary Burton and Miroslav Vitous, to Sheryl Bailey, the upstart jazz guitarist acclaimed by *Down Beat* (a regular gig Ian relishes). Dave Liebman, a Miles Davis alumnus with the passion of Coltrane, has gigged and recorded extensively with Froman. Recently we caught Lieb' playing in a club with another drummer. Sweating buckets at intermission, Dave was hoping to make it to the back-door breeze unimpeded. He looked less than elated when we blocked the way.

"Sorry for intruding, Dave, but could you give us a quote for an upcoming *MD* article on Ian Froman?" A smile lit up Liebman's face, and the sweat and fatigue evaporated. "Man, I'll speak to *anybody* about Ian Froman *anytime*," he exclaimed. "He's heavy. You know, I wish I could play with him more, get him out on some of these gigs. There's *nobody* that can do those Elvin Jones feels at slow tempos like Ian!"

Since he settled in New York City over twenty years ago, Froman has forged a solid career playing jazz. And it'll be jazz for the *next* twenty years. "I'm a contemporary jazz drummer," he states with finality, "and that's it." His eyes bore into your head, reading if you got the point. This is his beloved drums he's talking about, his *raison d'être*.

What follows is a frank chat with Ian Froman about the way he plays and why he only teaches what he plays.

"Every drummer should push the limits, because drums are no longer a background instrument."

MD: A blunt question for starters: What' s the one flaw you see in would-be jazz players?
Ian: One of the things they do is play at one dynamic level throughout a gig; they don' t use a full range of dynamics. Another thing is that drummers tend to play with one level of activity, for example, a constant business. I prefer the activity to also have a wider range, meaning they should be able to play spacious, active, and everything in between.
MD: Can you define " activity" ?
Ian: Activity is a level of comping, or basically conversation, underneath the ride cymbal pattern. Drummers tend to play active and leave little space. But at the same time, they never build into a complete flurry of activity—at the height of a solo, for example. They stay at a constant level.
MD: Tell me about the drummers who embody these contrasts and who influenced you.
Ian: I think the first drummer I noticed was Steve Gadd and then, especially, Jack DeJohnette. I think Gadd took Elvin and Tony Williams and merged them into a contemporary style. He had full control of his time and his sound. He could add a jazz sensibility, improvising fills over groove and beat music. His ride cymbal is influenced by Tony—whether it' s " Humpty Dumpty" or Three Quartets, you hear an obvious Tony Williams influence. Both Jack and Steve used the rolling triplets that Elvin made famous. Roy Haynes has influenced all of us, too, especially the activity between his left foot on hi-hat and left hand on snare drum.
MD: Tell us about " life with Elvin" during that long master class. Was Elvin at his peak then?
Ian: He was playing great. He had a style that, I truly believe, he came up with independently. The style was ride-led, and he largely played double strokes throughout the drumset that weren' t necessarily measured according to rudimental criteria.

I think there' s a misconception that Elvin was very busy and very loud. But he left a lot of space. His comping was understated, and he had a wide dynamic range. People think he played very busy, only triplets, and at peak volumes. That wasn' t my impression. Meeting Elvin and hearing him was a reaffirmation for me: It was okay to travel down the road I was taking, because it was validated by the king of that style, before my very eyes. Elvin and I got really close, and he used to let me

IAN'S KIT

Drums: Sonor SQ2 in high-gloss black lacquer
A. 6½x14 snare
B. 8x12 mounted tom
C. 14x14 floor tom
D. 14x18 (or 14x16) bass drum

Cymbals: Paiste
1. 14" Traditional prototype medium hi-hats
2. 18" Traditional prototype crash/ride (with one rivet)
3. 19" Dark Dry prototype ride
4. 18" Traditional extra-thin crash

Hardware: Sonor stands and bass drum pedal
Heads: Remo coated Ambassadors
Sticks: Vic Firth 5B (hickory with wood tip)

practice on his drums and cymbals at night. I played the "Love Supreme" cymbals on a daily basis.

At the time, I had completed my bachelors degree at Berklee, and I'd been playing with great musicians for three years. I didn't want to play hi-hat exclusively on 2 and 4, and I didn't want to play the conventional ride pattern; I wanted to phrase on my ride cymbal. At the same time, I needed my hi-hat, snare drum, and bass drum to be equal voices to complement the ride.

MD: Can you explain what it means to phrase?

Ian: Instead of playing a repeated ride beat, with snare and bass drum comping underneath, you could state the whole pattern on the ride. In other words, a snare/bass comp such as ba-boom, ba-boom might be played solely on the ride cymbal using accenting or the tip and shoulder of the stick. I'm back using smaller rides, currently a dry and heavy 19", for that purpose.

MD: Purists would claim, "Froman should be able to get that on a thin 22" ride with the right touch."

Ian: I can get that on a 22" thin ride that wobbles. I used a beautiful old, thinner K throughout college. But I began to feel that if I really wanted my own voice, I couldn't get it on this familiar cymbal heavily used by every jazz drummer of the day—except DeJohnette. His sound, and the sound I was seeking, happened to be a Paiste 22" Sound Creation Dark ride.

FROMAN FINDS
A Selected Discography

ARTIST	ALBUM
Sheryl Bailey	Power Of 3, Bull's Eye, Live At The Fat Cat
Sheryl Bailey 3	Live In NYC (new DVD)
Wolfgang Schalk	Rainbows In The Night, Space Messengers
Rick Margitza	Heart Of Hearts
Mike Murley	DMBQ Live In Vancouver, Mnemosyne's March
Metalwood	1, 2, 3, Live, The Recline, Chronic
Mike Adkins	Infotation
Dave Liebman	Live At The Atlantic Jazz Festival
Tommy Smith	Misty Morning, Peeping Tom, Standards, Reminiscence
Nick Manson	Mercator
Laszlo Gardony	The Secret
Manu Pekar	Passages
Ahmad Mansour	Creatures, Tumbleweed, Oxiana, Penumbra, Episode
Bert Seager	Live At Yardbird Suite
Chris Tarry	Groups Project, Of Battles Unknown, Unition, Sevyn
Forward Motion	The Berklee Tapes, Progressions

After a gig at the Montreux Jazz Festival, I visited the factory, fell in love with that cymbal, and signed an endorsement deal.

By the ' 80s, though, I was traveling a lot overseas. Checking cymbals under the plane was a scary proposition. I came up with the idea of smaller cymbals that would give me the desired effect but would fit in the overhead compartment.

There was an 18" Dark ride, but it was on the bright side. I modified it by dusting paint on the bottom and applying different types of tape on the top. I also drilled holes in the cymbal, first for rivets, but then because I realized that the holes themselves made the cymbal more controllable. By the late ' 80s, I was using an 18" Sound Creation with Tommy Smith and Ahmad Mansour.

At one point I got an 18" medium ride that I modified. I remember playing a gig with Dave Liebman at [famed jazz club] the Deerhead Inn. On the break, he came up to me and said, " That' s not a ride cymbal; it' s a crash."

A couple of years later, we did the Halifax Jazz Festival, which was ultimately released as David Liebman: Live At The Halifax Jazz Festival. I used that same ride. To me, it' s a great stick sound. But on the recommendation of a friend, I went up an inch to a 19". My current 19" prototype is my primo ride cymbal.

Since getting these 19" proto-rides from Paiste, I' ve played several times with Liebman, including the last IAJE convention in January. We played a very slow 3/4. Lieb' told me I' d captured the feel with a dry, dead ride, whereas most cats try for that feel with a dark, washy ride. He felt I was drawing the sound out with my hand and stroke. I guess this cymbal passed the test.

MD: You' re using a heavier stick than most jazz drummers; it' s no pencil!

Ian: I love the Vic Firth 5B. It helps me play a range of dynamics. I prefer the 5B because when I' m playing softly I can still feel some wood in my hands; I feel that I can control every stroke. And playing louder is easier, whereas with a 7A, I find I clench tighter to generate volume.

MD: Are you meticulous with drums?

Ian: I think so. My drums are Sonor, and I also have a loose endorsement with the Japanese company Canopus. I have a couple of their snare drums, which are fantastic. I have vintage drums, too, but I' m proud to play Sonor.

Sonor was natural because I was touring Europe frequently. More importantly, I loved their sonic characteristics. My first Sonor Lite set, made of Scandinavian birch, has been my main drumset for twenty years—that is, until this week, when I received my new SQ2 drumset.

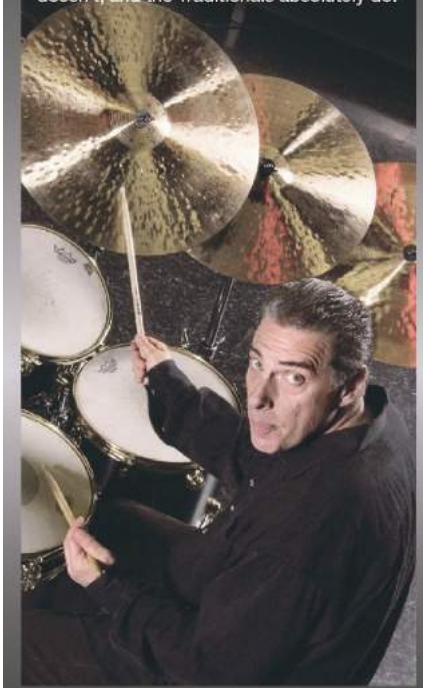
MD: What' s the logic behind your frequent use of 16" bass drums?

Ian: I' ve always found the bass drum to be the loudest part of the drumset. A smaller instrument, a 16" bass drum, is quieter, and it' s more articulate. I play with a lot of activity between snare drum and bass drum.

TRADITIONALS # VINTAGE JAZZ
SOUND FAITHFULLY RECREATED

IAN FROMAN #
METALWOOD
«Playing these cymbals allow me create my own sound, yet hark back to the tradition of true jazz cymbals. As great as they feel to play, they sound even better!»

MIKE CLARK #
MIKE CLARK TRIO
«I love to play Traditionals because they have a nasty roar, a dark tone and a really great stick sound, which is essential for swinging. Swinging isn't everybody's forte but for those of us in the know, the cymbal you play speaks volumes; it either perpetuates the groove or it doesn't, and the Traditionals absolutely do.»



www.paiste.com

Paiste

ROOTS & HISTORY

IAN FROMAN

I own, I think, five 16" bass drums. Meanwhile, I've brought the 18" back to some extent. It gives me a little more presence when I tune it tighter, whereas a 16" can get boingy.

MD: I notice that you don't use cradle-style tom mounts.

drum companies have tried to convince people that a drum ought to ring or resonate as much as possible.

It's the same with risers. The bass drum should be sitting on the floor, as all bass drums have since the [drumset was invented]. It's a bass drum; it reacts with the force

Ian: Yes, except for the new Sonor, which I haven't dealt with yet. I don't like suspension mounts on anything. The tom moves and it rings too much. Even when I was with Gretsch, I would fit the set with a Yamaha mount where the rod went into the tom shell. I never noticed any loss of sound. I think of your foot. When I connect with a bass drum, I get an impact and a forceful sound—the thing shouldn't be suspended in mid-air!

MD: What would you say people like about your playing? You're doing something right in the sense that you've played with some of the all-time greats.

Danny Carey (Tool) plays Sonor drums for more than 15 years

The Sonor SQ² Series
A tribute to professionals

www.sq2-drumsystem.com

SONOR®

Ian: It could be the fact that I play so open and loose. They're always saying that they feel the time and pulse even though I'm not necessarily stating it. People feel comfortable with the freedom they get.

MD: You have this reputation for being "ferocious" and volatile as a drummer. How do you feel about that?

Ian: Every drummer should push the limits, because drums are no longer a background instrument. When we contribute to what's going on around us, the music takes shape and gains contrast. I can play sparsely at the beginning of a tune, and then maybe in a solo I'll be "ferocious." A contemporary drummer's role allows me to satisfy my own needs while putting the musical requirements first.

When most drummers are told they have to turn down, they're turned off. But I love it. I don't go to brushes automatically and I don't change sticks. My heavier, deader ride cymbal, combined with lower stick heights, helps me to play softly.

I practice an hour every day on a Moon Gel pad, which doesn't have a lot of bounce. I just do singles and doubles—not for speed but for evenness, accuracy in time, and control of my hands.

MD: If you only practice singles and doubles, you are, in effect, saying that all that incredible technique you trot out is off the top of your head.

Ian: Well, it is because I feel that all I need is a means to get from where I am to where I want to go. A sticking is just a combination of singles that comes to me as an improvisation and not as a rudiment. When you say that I only practice singles and doubles, I've been at it for over thirty years...and I'm still trying to get them right!

I don't play or teach conventionally. And I teach what I play. I agree that everybody needs technique, but if you want to play like Jack DeJohnette, you're going to need more technique than if you want to play like Paul Motian. You develop what you feel you need to express yourself artistically.

MD: How do you teach a ride beat?

Ian: Ride cymbal problems boil down to people phrasing incorrectly—or they don't have their own ride pattern, period. They have no business playing jazz until they develop a consistent basic pattern coming from the traditional jazz ride pattern. Often what's wrong is that they're placing accents on 1 and 3, or on 2 and 4.

If you want to play in a more contemporary way, you have to focus on the "&" of beat 2 and the "&" of 4, which leads to 1 of the next measure. And within your ride pattern, each note must keep equidistant space. Once I expose someone to this, it's a matter of the student taking responsibility for hitting each note the way they want it to sound. If you've already been playing for years and you can learn that, you become instantly better at your level—and that's an easier place to grow from as opposed to these distant technical methods full of mathematical variations.

I've had students come to me from many different teachers in many different countries. The reality, though, is that teachers don't teach you what to do. You learn a way to do what you want to do. You become a self-made player. Every great drummer has done that.

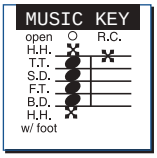
ONL
WUHAN®
CYMBAL
AND GON
TRADI TI ONAL, ROCK,
CHI NAS AND GON
Universal Percussion® Est. 1976 INC.
Wher
Drums
Sho
www.universa
Distributor's o
WUHAN® Cymbals®™ a
Universal I
1431 Heck I
Columbiana,
PH 1.33
FAX 1
sales@univer

ARRIVING SEPTEMBER 2008

DeLong Way

To Polyrhythmic Creativity On The Drumset

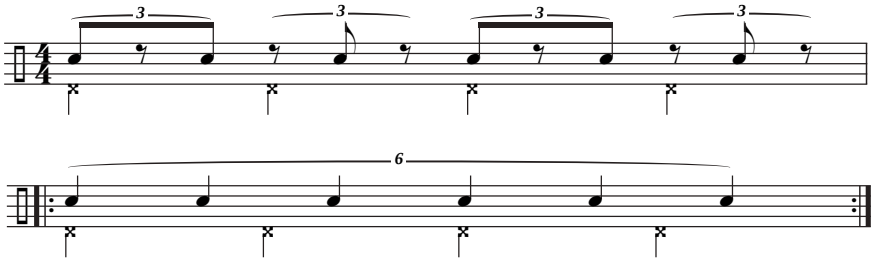
by Paul DeLong



Many years ago I had the privilege of studying with the man who literally "wrote the book" on polyrhythms, Mr. Pete Magadini. Over the years I've also developed my own polyrhythmic exercises by merging my ideas with discoveries I made by transcribing masterful drummers such as Elvin Jones, Tony Williams, Gary Husband, Bill Stewart, Dafnis Prieto, and Antonio Sanchez. This article will introduce you to some of that material.

Six Against Four

We'll start with ideas based on the polyrhythm six against four (6:4), or quarter-note triplets. To create this polyrhythm, leave out every other note of a series of 8th-note triplets.

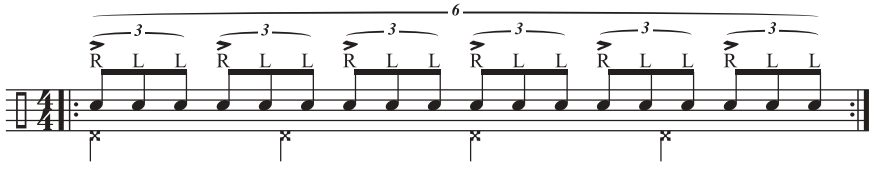


When playing polyrhythms, it's a good idea to play quarter notes on the hi-hat with your foot. You should also practice with a metronome to keep yourself rhythmically honest.

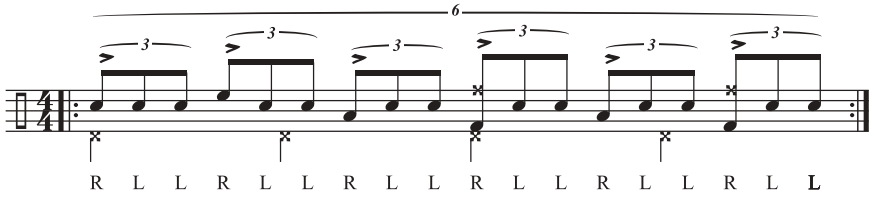
Pete Magadini's basic approach to polyrhythms is that for each quarter note in a quarter-note triplet, you can substitute all of the usual subdivisions—8ths, triplets, and 16ths. While there are many useful applications of each subdivision, I'd like to jump to the triplets because I feel this area has been largely unexamined.

Poly-Triplets

The easiest way to play poly-triplets is to play the first note of the triplet as a right-hand accent. Then play the remaining two notes with the left. (Left-handed players should reverse the sticking.) As you play this figure, keep in mind that the first note of the first and fourth poly-triplet will line up with the hi-hat quarter notes on beats 1 and 3.

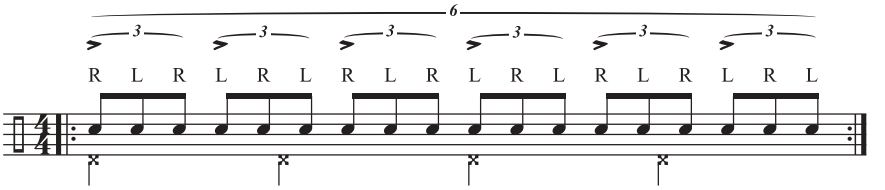


Now try moving the right hand around the kit.

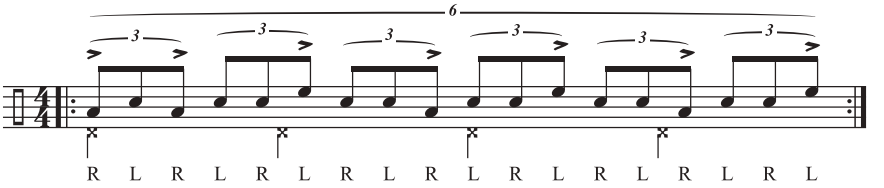


Hand To Hand

You should also try the same poly-triplet using alternating single strokes. This sticking makes the phrasing more difficult. Just remember that the accents outline the quarter-note triplets.

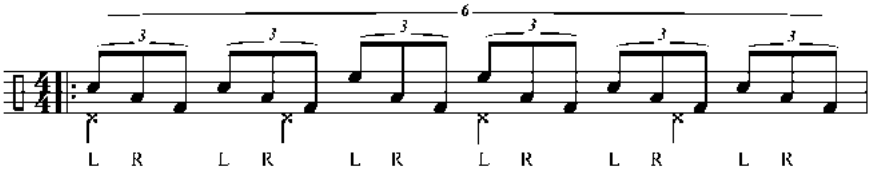


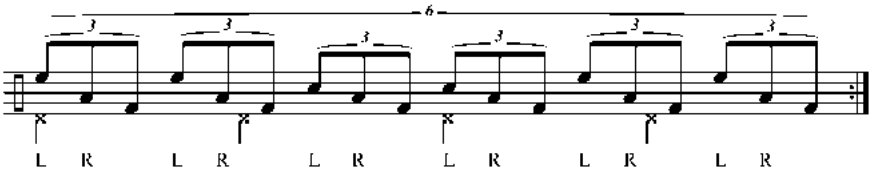
Once you have control of the hand-to-hand sticking, it' s time to change up the accents. Try these accents on the toms.



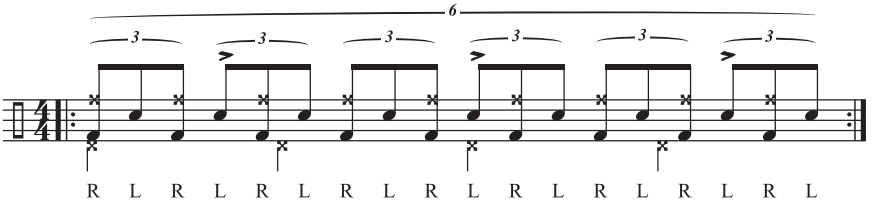
First Bass

Now we' re ready to add the bass drum to the equation. A good way to get into this concept is to begin with the classic Elvin Jones/John Bonham hand/foot triplet. Here' s a variation that I saw Tony Williams play in a video. The cool thing about this one is the counter-melody that' s created by the moving left hand.





Here' s another pattern, which consists of single strokes split between the snare and ride cymbal/bass drum. These snare accents imply a superimposed rock shuffle, while the right hand and foot play a " big nine" phrase.



Math Class

Now it' s time to get into some more advanced ideas. The following pattern (on the next page) is two phrases of nine within the polytriplets. Each one is divided as 2+2+2+3. This pattern is a bit more difficult than the previous examples because the underlying quarter-note triplet isn' t as obvious.

in all of us.

The Rhythmic Arts Project empowers people with various disabilities to succeed in the world. We integrate drums and percussion instruments as creative learning tools that address life skills and enhance the mind, body and spirit.

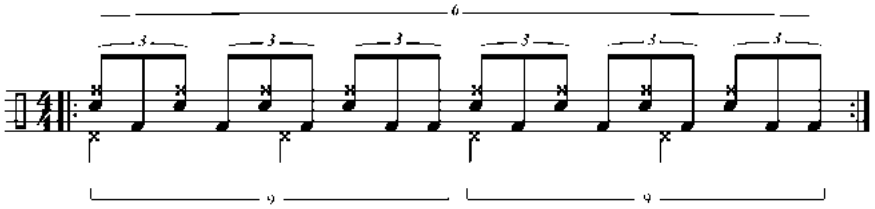
Find out more at www.traponline.com

Proud Sponsors

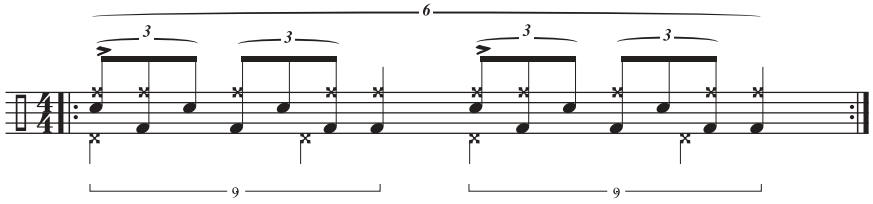
Pearl® MODERN DRUMMER

T.R.A.P.

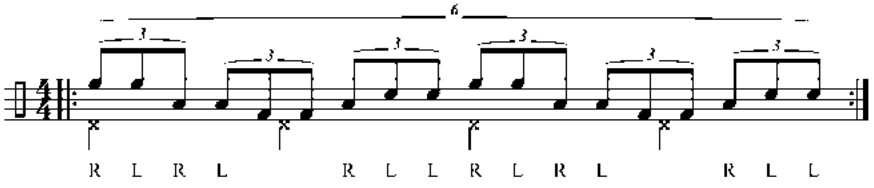
The Rhythmic Arts Project



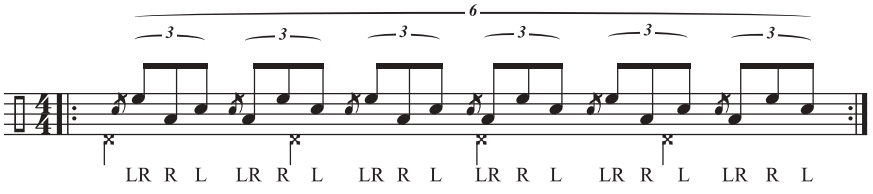
Bill Stewart played a variation of this idea on the tune "Soul Cowboy" from the Pat Metheny album Trio 99–00.



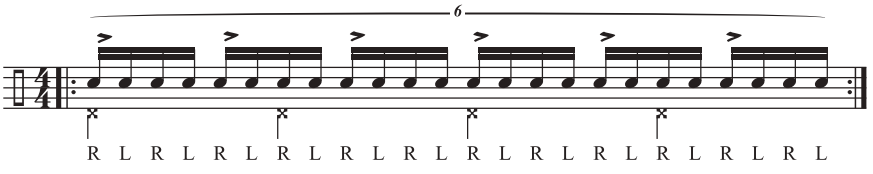
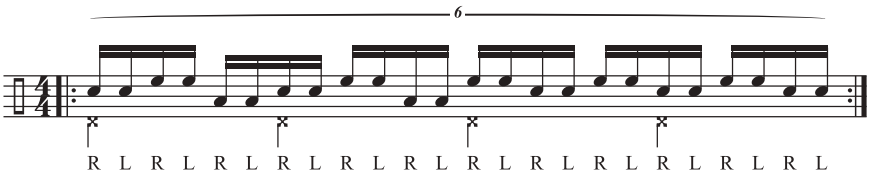
Here's a Vinnie Colaiuta–type sticking pattern.

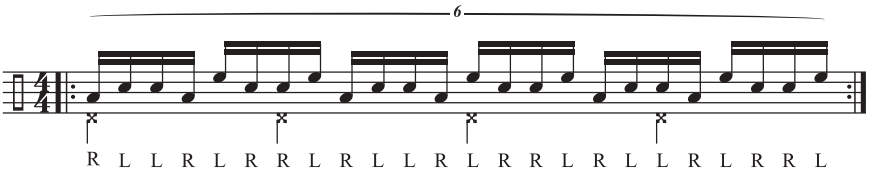


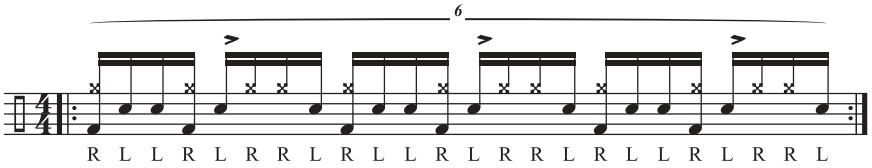
The poly-triplets can also be played using Swiss triplets. Here's a Tony Williams voicing of that idea.

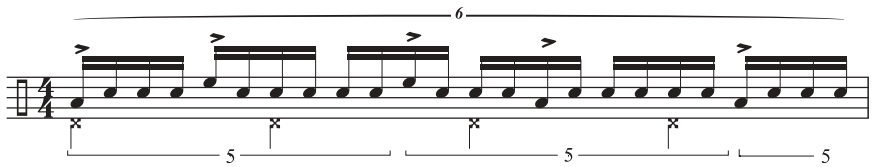
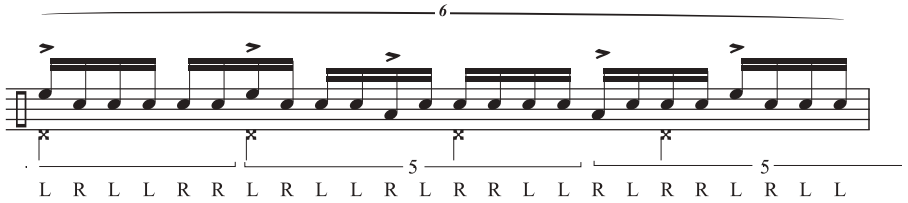
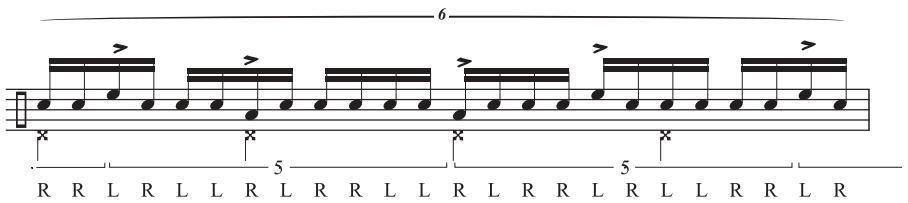
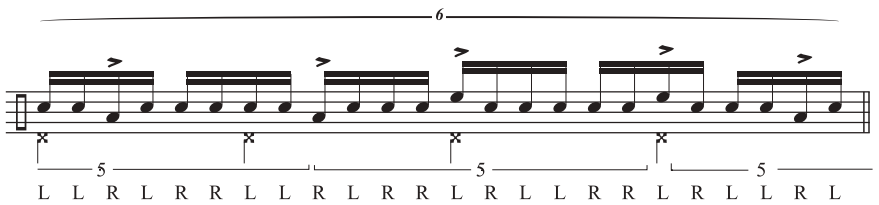


Got Notes?

Once you're comfortable with poly-triplets, it's time to move on to 16th notes. For every quarter note of the quarter-note triplets, we'll substitute four 16ths. Start by playing the phrase as single strokes with a strong accent.

Now start moving the 16ths around the kit. Tony Williams and Terry Bozzio very often played phrases like this.

You can also try different stickings. The inverted paradiddle works really well in this application.

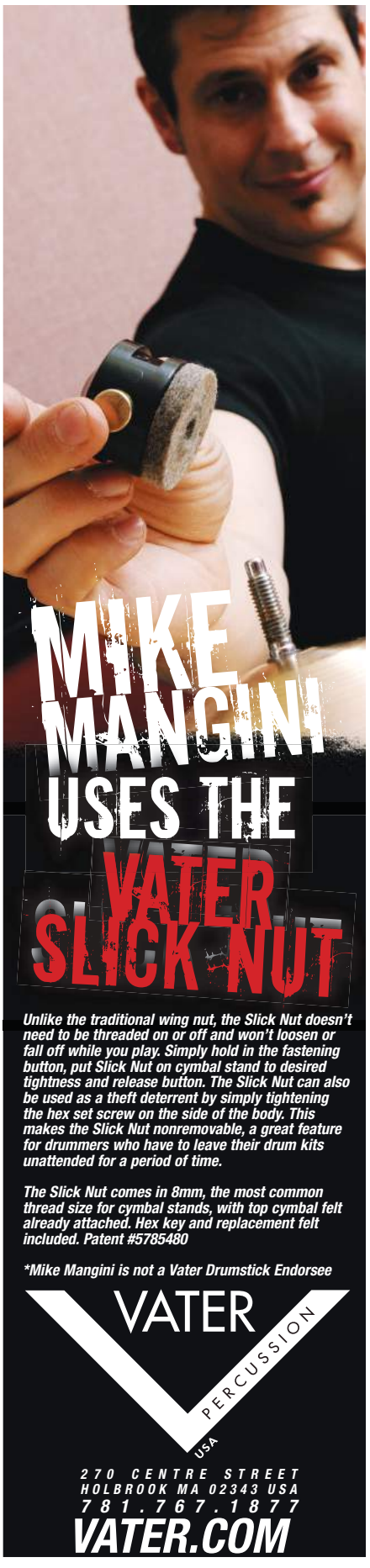


This paradiddle can also be used to play a superimposed fusion groove within the polyrhythm.

You can play odd-note phrasings within the polyrhythm as well. Here' s a five phrasing consisting of a paradiddle and a paradiddle-diddle (4+6). You will have to continue the pattern one more measure than is shown here in order for it to resolve back to beat 1.



If you' re hungry for more examples of these types of odd phrasings, check out my book DeLong Way To Polyrhythmic Creativity On The Drumset. Have fun!

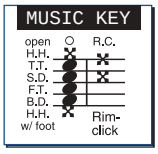
Paul DeLong is one of Canada's foremost drummers and music educators. He is currently playing with David Clayton Thomas (Blood, Sweat & Tears), freelancing, and teaching at Humber College in Toronto. Paul is also a clinician for Yamaha and Sabian.



Left-Foot Clave

For Improving Jazz Coordination

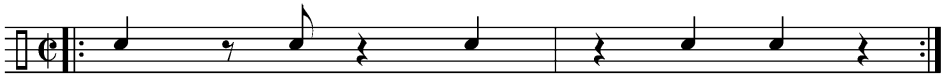
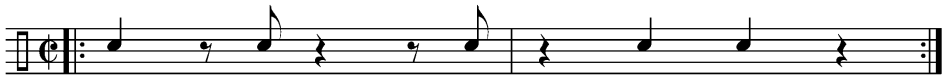
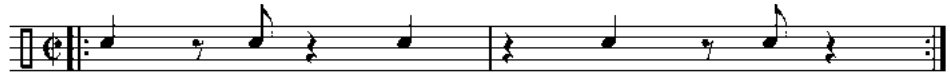
by Roger Odell

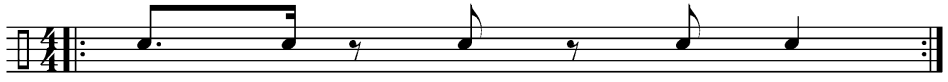
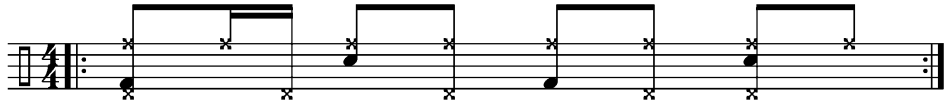
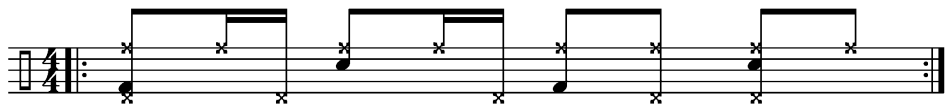


Left-foot clave is a great way to spice up a groove and take your coordination to the next level. In my previous articles (August ' 99 and February ' 01), I covered rock and funk applications for the left-foot clave patterns. This time, I' ll take a similar approach that can be used to facilitate hi-hat coordination in contemporary jazz.

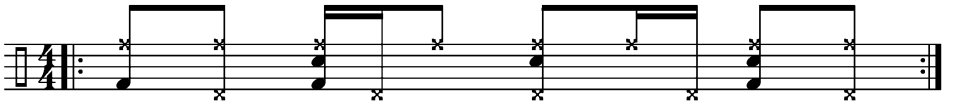
Basic Clave Patterns

Before we get into four-way coordination, let' s make sure you' re familiar with the three main clave rhythms—son, rhumba, and bossa nova—in 2:3 or 3:2 versions. These rhythms can be played in reverse (2:3) by starting in the second bar.

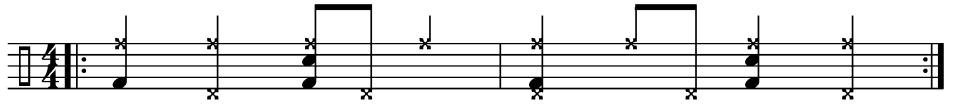
Son

Rhumba

Bossa Nova

Grooving With Clave

In my previous articles, I reduced the two-bar pattern to one bar, as in this son 3:2 example:

Now play a basic 8th-note groove with the clave patterns in the left foot. Son 3:2 clave gives us:

Here' s the same beat with rhumba 3:2 on the hi-hat.

Practice the remaining clave variations (in 2:3 and 3:2) over the beat by visualising how the hi-hat line changes in each pattern.

Now let' s introduce four " feathered" beats on the bass drum. Here' s what that looks like with a bossa nova 2:3 clave.

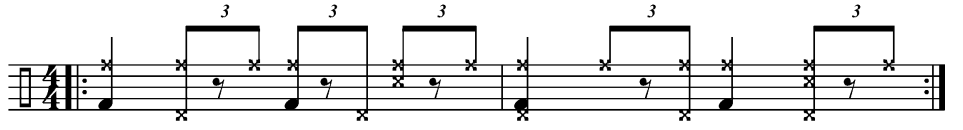


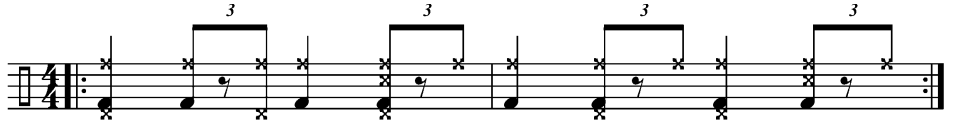
Here' s what the previous example looks like if you expand it to a two-bar pattern.

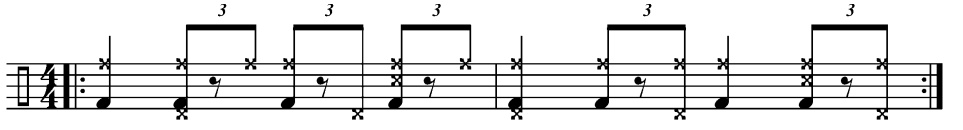


Jazz It Up

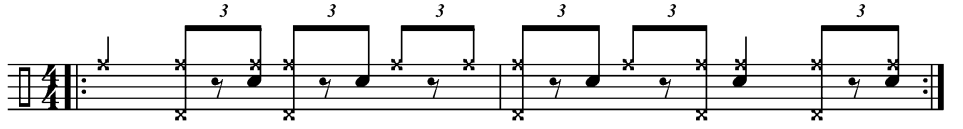
Now let' s apply the clave to a jazz feel. Decrease the tempo, and convert the quarter-note ride rhythm into a traditional jazz pattern. Change the snare hits on beats 2 and 4 to a Philly Joe–style rimclick on beat 4. You also need to swing the second and fourth hi-hat notes so that they line up with the ride.



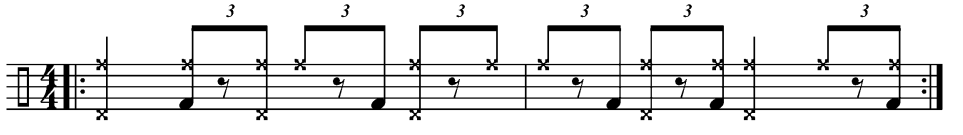
This two-feel rhythm can be changed to a four feel by adding a couple of notes on the bass drum, as in the next example using son 3:2.

Continue using the pattern in the previous example as a foundation, and integrate each of the six basic clave variations. Of course, it' s not necessary to play the clave patterns so strictly. For example, using the " 2" side of bossa nova with the " 3" side of rhumba clave produces this:



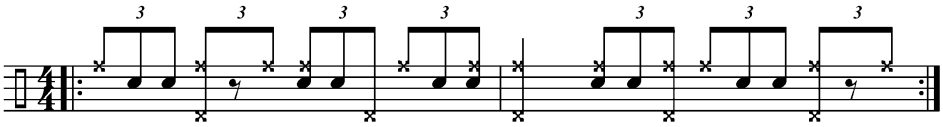
Although the light four beats on the bass drum and the rimclicks are worth including for practice purposes, they can also be omitted or used occasionally (as " comps"). In the son 2:3 example below, the bass drum is left out and the snare is added on the next note after the left-foot hi-hat.



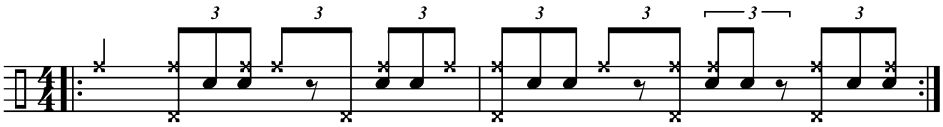
The bass drum can also be used in a similar manner. In this son 3:2 example, the bass drum is played before each hi-hat note.



Now try playing two notes on the snare before each hi-hat. Applying this idea to a bossa nova 2:3 clave produces this:

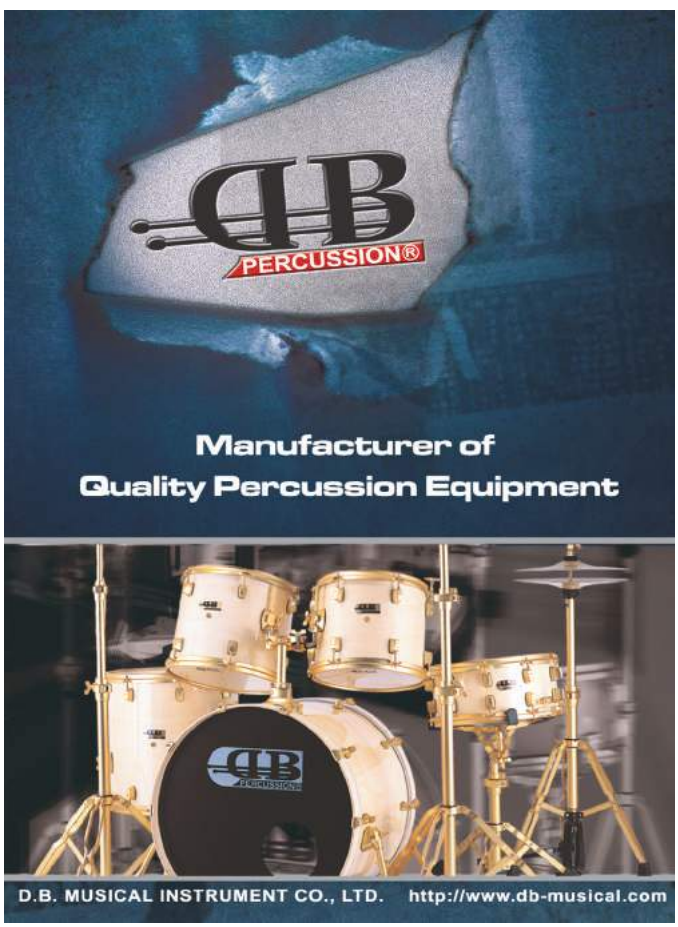


Two snare hits after each hi-hat—using the same bossa nova clave—looks like this:



Unlike the rock and funk applications of left-foot clave, these exercises are not necessarily intended as set " grooves," but rather as another approach to develop hi-hat coordination in contemporary jazz. Once you have these down, come up with your own variations. Enjoy!

Roger Odell is co-founder of the UK band Shakatak; he also performs regularly with various UK jazz artists. Roger endorses Sabian, Vic Firth, and Hardcase gear. You can find out more about him at www.rogerodell.co.uk.



Chris Adler
Lamb of God

MEINL
pro-mark
MAPEX
AQUARIAN
Gibraltar

FIVE-STAR™ DRUM SHOPS

"Chris is serious about his gear...and so are we."

2112 Percussion
Raleigh, NC

Atlanta Pro Percussion
Atlanta, GA

Backbeats Drum Shop
Salt Lake City, UT

Bentley's Drum Shop
Fresno, CA

Birmingham Percussion Center
Birmingham, AL

Buffalo Drum Outlet
Buffalo, NY

Cadence Drums
Rochester, NY

Colorado Drum & Percussion
Fort Collins, CO

Columbus Percussion
Columbus, OH

Dale's Drum Shop
Harrisburg, PA

DiCenso's Drum Shop
Weymouth, MA

Donn Bennett Drum Studio
Bellevue, WA

Drum Circuit
San Luis Obispo, CA

Drum Headquarters
St. Louis, MO

Drum Shop
Portland, ME

Drum World
Pittsburgh, PA

Drum World
Tulsa, OK

Drums 2 Go
Orlando, FL

Dynamic Percussion
Manchester, CT

Ellis Drum Shop
St. Paul & Richfield, MN

Explorers Percussion
Kansas City, MO

Fork's Drum Closet
Nashville & Knoxville, TN

Jeff Ryder's Drum Shop
San Antonio & Austin, TX

Just Drums
Toronto, ON

Lemmon Percussion
San Jose, CA

Long Island Drum Center
Nyack, NY

Memphis Drum Shop
Memphis, TN

Midwest Percussion
Mokena, IL

Original Long Island Drum Center
Plainview, NY

Percussion Center
Houston, TX

Ray Fransen's Drum Center
Kenner, LA

Resurrection Drums
Hollywood, FL

Rupp's Drums
Denver, CO

Skins 'n' Tins Drum Shop
Champaign, IL

Stebal Drums
Willowick, OH

West Coast Drum Center
Santa Ana, CA

Zampino's Drum Shop
N. Canton, OH

Want a serious selection and killer prices?
Go to a Five-Star Drum Shop. We only care about drums (...not a guitar in sight).

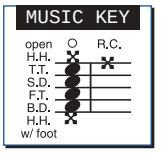
www.FiveStarDrumShops.com

Kicking The Band 101

Basic Set-Up Figures

by Jim Riley

Gene Ambo



There is no drummer on the face of the earth who's a master of all styles. However, if you want to be a working drummer, it's in your best interest to be as diverse and well rounded as possible. It's in this spirit that I present you with this month's lesson.

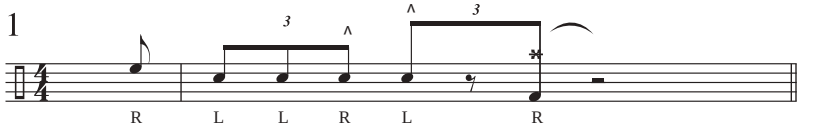
I've found that many drummers are unfamiliar with the concept of setting up syncopated musical figures, particularly as it pertains to swing time. Obviously, mastering this lesson alone won't make you a world-class big band drummer. But what it will do is help you sound pretty darn proficient with a style of playing that might not be your strong suit.

Swing Time

Before we get started, here's a quick reminder on how to count triplet-based "swing" time. In this feel, each beat is subdivided into three equal parts. The first part of beat 1 is "1," the second part is "&," and the third and final part of the beat is "ah." So, an entire measure of triplets would be verbalized as "1 & ah, 2 & ah, 3 & ah, 4 & ah." Most of this lesson will focus on how to set up band figures that fall on the "ah" of the beat.

The Kickin' Lick

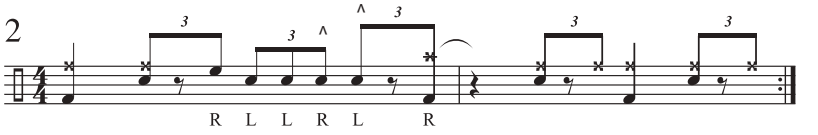
To begin our lesson, learn the following short lick. Spend some time getting comfortable with this pattern. Commit it to memory, because we will be using it for the remainder of the lesson. Keep in mind that the cymbal/bass drum note at the end of the figure will also be played at the same time by the band.



Set It Up!

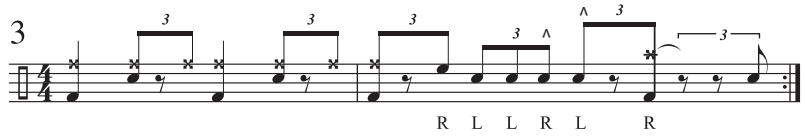
In a big band situation, it's very important to set up the band to play the accents or "hits" in the music. The other bandmembers often rely on the drummer to cue these sections, so it's your job to clearly indicate these hits with your set-up fills. If you play big band or swing music, you will definitely encounter the accent figures in this section over and over again.

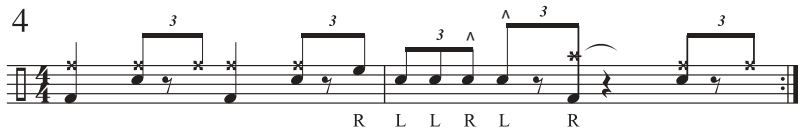
The first figure you should get familiar with is when the band accents the "ah" of beat 4. If you look at our set-up pattern (Example 1), you will notice that it's two beats long. So when we aim to set up the "ah" of beat 4, we need to start the pattern on the "ah" of beat 2. Here is how that works in the context of a swing beat.

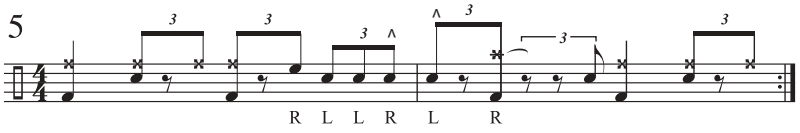


As you're learning these set-ups, pay close attention to where the pattern starts. For example, the fill in Example 2 started on the "ah" after the first snare hit of the measure. Use markers like particular snare and bass drum hits to help you place your fills in the correct spot within the measure.

Our next example sets up a band figure on the " ah" of beat 3. To accomplish this, simply shift the fill back by a quarter note. Now the figure starts on the " ah" of beat 1. You might notice that there' s a snare drum hit on the " ah" of beat 4 after the fill. It' s there to help lead you back into the groove.



As we move the band figure back to the " ah" of beat 2, you will need to start the drum pattern at the end of the previous bar, on the " ah" of beat 4.

This next variation (with the set-up on the " ah" of beat 1) always reminds me of the old Tonight Show theme.



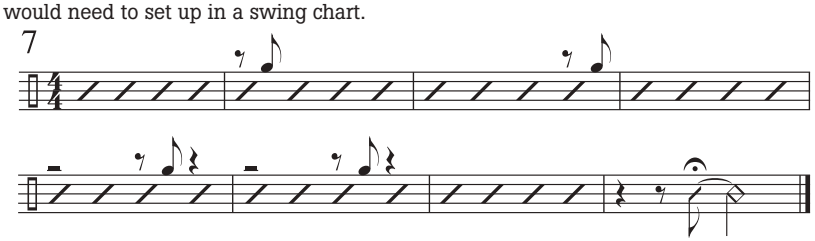
Now that you' ve had a chance to play through all four set-ups, try playing them one after another. You don' t have to play time in between. Just play the first one, then stop, and then go on to the next one. Even though you' re using the same pattern to set up all four accents, each one feels very different. Once you get comfortable with each one, try playing the four set-ups one after another, making sure to repeat each one before moving on.

Charting A Course

Now let' s take a look at some situations that you might encounter while reading a swing chart, so we can put our new trick into action. Our first chart is four bars long, with two separate band accents. The first accent occurs in the second measure (" ah" of beat 2). Start your fill on the previous " ah" of beat 4 (as in Example 4).

The second accent occurs on the " ah" of beat 4 in the fourth measure. So if you go back two beats, the fill will begin on the " ah" of beat 2 (as in Example 2).

Our final chart uses all four set-up variations. This is very typical of the type of accents that you would need to set up in a swing chart.



With just a little bit of work, these set-ups will become second nature, and you' ll soon be kicking the band like a pro. Once you' re comfortable with the set-up fill in this article, try setting up the accents with fills of your own. Just remember: " It don' t mean a thing if it ain' t got that swing."

Jim Riley is the drummer and bandleader for Rascal Flatts. He is also a clinician and educator and teaches privately at his drum studio in Nashville. You can reach Jim through his Web site, www.jimrileymusic.com.

Aprende
Batería
con los profesionales

25 G Martell

- Vive una experiencia Internacional
- Obtén tu bachelor degree en un college Internacional
- Los mejores Maestros
- El más alto nivel académico
- Equipo de última tecnología
- La máxima calidad educativa de Iberoamérica
- El método más eficaz comprobado
- El mayor reconocimiento Internacional de estudios
- Te ayudamos a tramitar tus papeles de migración

Premio
New York 2008

G Martell®
College of Music & Audio

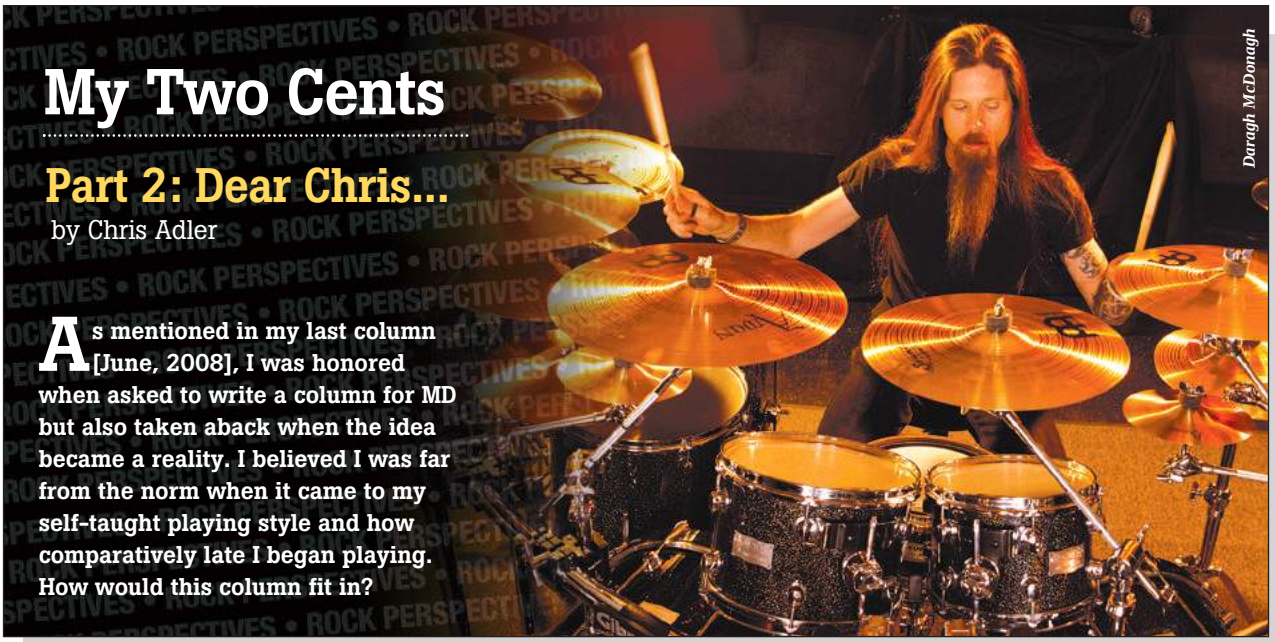
25 Aniversario y más de
30 premios Internacionales

www.gmartell.com
Mayores informes
TEL + (52 55) 5689•9989
México City

My Two Cents

Part 2: Dear Chris...

by Chris Adler



Daragh McDonagh

As mentioned in my last column [June, 2008], I was honored when asked to write a column for MD but also taken aback when the idea became a reality. I believed I was far from the norm when it came to my self-taught playing style and how comparatively late I began playing. How would this column fit in?

Most magazines and textbooks are full of "experts" spouting more code words than NASA, which I found to be more intimidating than helpful. Was I the only one who felt this way? I didn't think so. I had heard similar stories throughout my travels from players of every age and experience level, and I hoped that this column might reach out to a few of you. Sure, I could share my experiences, but were there others out there that wanted or needed that inspiration?

No one could have predicted the incredible response I've received. (Apparently I wasn't the only one feeling this way!) In the same way that I tend to be a beacon for other players who play outside the box, it was me who found a sense of belonging as I read the letters and questions. Many of you shared with me your stories of nontraditional beginnings, late starts, motivational issues, practice routines, and equipment problems and concerns. I remember wishing I could ask someone I looked up to a question or two when I ran into roadblocks in my playing. So now I look forward to creating this dialog. Here are my responses to some of your letters.

Chris,
Do you have trouble staying in metal shape while on tour? I do all kinds of things at home to push my playing as far as I can. However, doing what I do on tour will probably be impossible. So I'm concerned about being able to pull off the same drum parts I record at home in the live situation, especially without injuring myself. What do you do on tour to maintain your ability to play extreme drum parts?
Luke

Good question, Luke. This is something most people don't think enough about. Several other people asked about how I'm able to play difficult songs perfectly every night. This should cover that as well. There are two important aspects to this—mental and physical. Let's start with the more important, the mental.

I've always been a fan of pushing myself. I play at the bleeding edge of my ability in hopes of getting closer to my potential. This can create some very satisfying accomplishments, but can also end up in a bit of a mess. A lesson that took me years to learn, and almost had me quit the band, is that a mistake today is an opportunity for tomorrow. I know it sounds like B.S., but almost every issue I've worked through has been mental, not physical. Every professional drummer I know has found this to be true. If you focus all of your energy on the mistakes, you handcuff your evolution and breed more mistakes. If you focus that same energy on the goal and don't allow the temporary frustrations to derail you into depression, you will succeed. Trust yourself; you can do it. Condition your mental state to find opportunities for improvement, not opportunities to fail. A simple way to do this is to remember why you started playing drums. Drums are fun as hell.

The physical aspect is a bit more obvious, but equally important. I spend a lot of time riding my bike and at local gyms doing cardio, swimming, and light weightlifting. I do this every day on the road. I'm not sure if that level of work is "necessary," but it's better than sitting around the venue eating cheese puffs. I also quit smoking in 2006. I've found benefits to all of this. I no longer come off stage red-faced, out of breath, and ready to throw up. And I'm no longer traumatizing my body to get through our set. I've built up my endurance, so at this point I could probably outlast the rest of the band.

That being said, I know plenty of drummers who don't spend any time working out and can play circles around me. Being in shape won't make you a better drummer, but it might help keep your body in line with your new positive mental state.

One last thing to keep in mind: When your band does get its "dream" gig, like opening for Metallica on a two-year world tour, don't worry. Your set will probably only be twelve minutes long. As you work your way up in the industry, your set will get longer. But it will be a slow process, so your body and endurance will have time to adjust.

BECOME A FAN OF GIBRALTAR HARDWARE.

We're not one of those companies that makes drums, sticks, belts, neckties, video-game controllers and butter spread. We just make rock solid drum hardware. Our obsession with quality, innovation and design has earned us the respect of drummers worldwide. In fact, every drum and every piece of hardware out there can be seamlessly integrated in our hardware systems. At your show, bring the very best.

Gibraltar Hardware.
www.gibraltarhardware.com

Gibraltar
HARDWARE

CHRIS ADLER

Chris, my parents won' t let me get a double pedal. Can you help me out?
Joshua Riddle

No problem, Joshua. I got this hook-up when I was younger, and now I can pass it on to you. Let your folks read the following paragraph and you' ll have a double pedal in no time.

Dear Mr. and Mrs. Riddle,
At your convenience, please help Joshua collect, fill out, and return several applications for part-time work at local family-friendly businesses. Joshua is obviously a " go-getter," since he took the initiative to write me. So I' m sure he is more than capable and motivated to get out there and prove to himself what many of us already know: Anything that you work for is twice as sweet as anything handed to you.
Sincerely,
Chris Adler

Your drumming style is so unusual and intricate. It' s perplexing to me that you started playing drums at such a late age. I' m guessing this quick rise is a result of your bass playing. What specific aspects of your drumming do you think were directly assisted by playing bass?
Nathan

Thanks for asking this question, Nathan. It' s an important one. I' ve been fortunate to have music in my life from a very young age. I began with years of piano lessons, saxophone, acoustic guitar, and then electric bass, long before I ever sat behind a drumkit. That said, there have been way too many long nights and Miller Lites since I last sat at a piano to be able to pull off anything today. But the musical concepts and structures I learned on those instruments permeate every bit of what I do with the drums.

My bass playing in bands throughout high school and college likely relates the most to what I do today. It helped me understand how rhythm flows in a band and how to communicate rhythm with other people. In my bass playing, I was very influenced by Chris Squire from Yes—aggressive and up-front when called for, but understanding that taking a back seat is equally important, if not more.

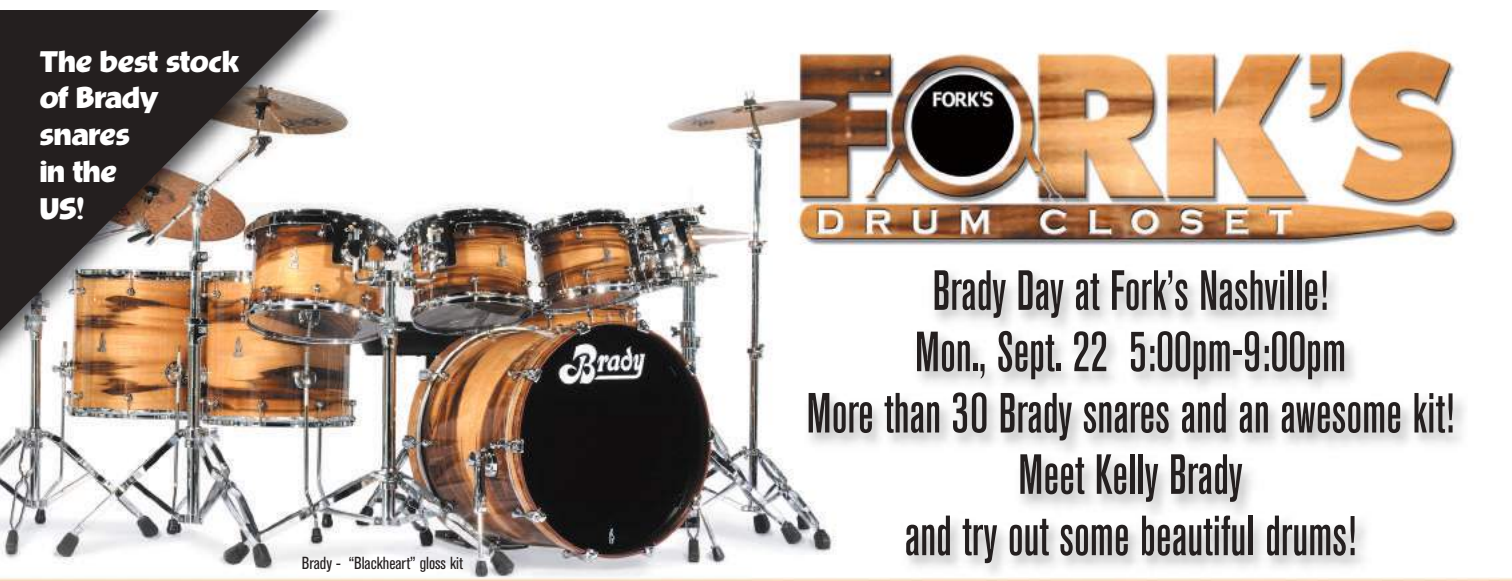
This is not an easy concept to accept in metal drumming, when everything is 100 MPH. But it' s vital to find and accentuate dynamics in any application. Just because you can play at 300 BPM doesn' t mean you should. Pick your moments and leave the listener wanting more, not less. I would encourage all drummers to pick up a guitar, or sit down at a keyboard, and get into the headspace of the other side of the fence. It will broaden your perspective quite a bit when you retake your throne.

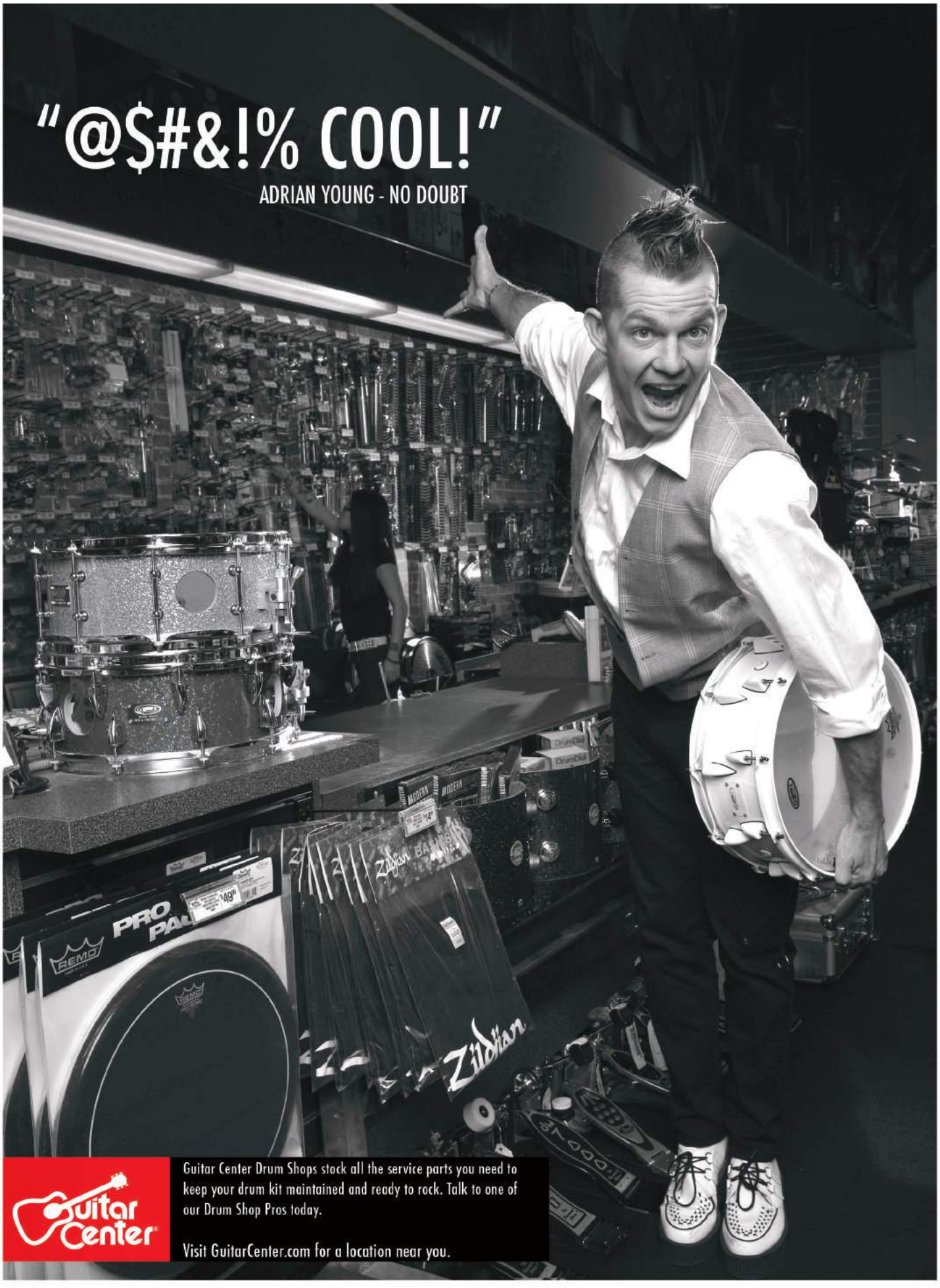
I have seen your name and accolades in MD over the past few years. But not being a metal fan, I didn' t pay much attention, although I do have much respect for any accomplished musician. Your first article could have been written by me thirty years ago. I' m almost fifty, still playing and learning, and I found your article to be very motivating. If it did that for me, hopefully some young drummer who feels overwhelmed with talks of Swiss triplets and triple ratamacues will realize that all it takes is hard work, dedication, and lots of practice to achieve whatever your goal may be.
Garrett Lucht

Thanks for the kind words, Garrett. As I mentioned earlier, I didn' t know if this baby would sink or swim. But your response and renewed motivation alone proved it to be a success for me. You said it best. Believe in yourself, put in the time, and you' ll be amazed at what you can accomplish. There is no age limit or expiration date on kicking ass.

Let' s do this again sometime. I' m looking forward to hearing from the rest of you and giving you more of my two cents. Stay metal.

Chris Adler is the drummer for the platinum-selling metal band Lamb Of God. His impact on the drum community is marked by his win in the Up & Coming Drummer category in *MD*'s 2005 Readers Poll, and in the Best Metal Drummer category only two years later. His performance at the 2005 MD Festival Weekend is highlighted on that year's Festival DVD, as well as on an expanded special-edition DVD with Jason Bittner. Questions for Chris may be sent to miked@moderndrummer.com. Indicate "For Chris Adler" in the subject line.




"@$#&!% COOL!"
ADRIAN YOUNG - NO DOUBT
REMO
Zildjian
Guitar Center
Guitar Center Drum Shops stock all the service parts you need to keep your drum kit maintained and ready to rock. Talk to one of our Drum Shop Pros today.
Visit GuitarCenter.com for a location near you.

T-Bone Burnett

A Producer With Teeth

by Patrick Berkery

It's only fitting that producer/musician T-Bone Burnett refers to drums as "traps" in conversation, and that he asks—with genuine lack of knowledge—if Tama is a reputable brand of drums.

As you might gather from the at-once funky, mysterious, and rustic sound of Burnett's recordings—like 2000's Grammy-winning O Brother, Where Art Thou? soundtrack, and last year's roots 'n' roll collaboration between Robert Plant and Alison Krauss, Raising Sand—the Texas-reared vet who cut his teeth as part of Bob Dylan's Rolling Thunder Review is an artist out of time.

That's not to say Burnett's solely a conduit to some odd, old-timey muse. For all that is diffuse (see his latest solo album, Tooth Of Crime) and retro (a pending covers disc with The Who) about his work, he's also earned multi-platinum records for producing modern rock acts like Counting Crows and The Wallflowers, and managed to record Spinal Tap without spontaneously combusting.

Burnett's also managed to work with dozens of truly fantastic drummers (ranging from legends like Jim Keltner and Earl Palmer, to up & coming drummers with the stuff of legends, like Jay Bellerose and Carla Azar) during a nearly forty-year career that shows no signs of slowing down.

MD: Even though you've worked with such an impressive array of drummers, is there any one name you're dying to add to that list?

T-Bone: No, not really. The guys and girls I work with have an artist's mentality, not really a drummer's mentality. What I mean by that is there's more to their lexicon than, "I know this beat, I'm going to play this beat," or a pre-disposition to pull a band. All the drummers I work with, they don't pull the band. They play as part of the ensemble. I wouldn't know how to work with the other kind on any level.

MD: There's a wide range of drumming styles and drum sounds on your records. But is there one constant you look for in a performance or a sound?

T-Bone: It's easier to say what I don't look for. I don't look for "keeping time." That's the last thing that occurs to me anymore, because time is this thing that happens as we go along. It's not something that clicks every second, although it can be thought of that way. Music happens in waves. There are big, wide places for beats.

Right now I'm working with [Robert Plant/Alison Krauss drummer] Jay Bellerose, who is definitely an artist. He's taking drums to a new place, I think, that nobody's really gone to. Although people have done all the things he's doing, it's just the way he puts it all together.

MD: Speaking of Jay and wide places for beats, one song that comes to mind is "Sister Rosetta Goes Before Us" from Raising Sand. It's just a kick and snare played at such a slow, deliberate tempo. Does it take a while to nail something so slow and spacious when there's no hi-hat to glue the beat together?

T-Bone: Yeah, because it was so slow. Also, we were in a different studio—a cement room, so all the sounds were really fast. It was hard to play slow in that kind of environment. You've got all this high, fast sound coming back at you, and it tends to make you speed up. We were trying to catch up with the reflection.

We had a really hard time getting that one, and everyone just had to play back, back, back; so back. As an aside, I hardly ever use hi-hats. Jim Keltner made a rule on my last record [True False Identity]: no hi-hats. There were three drummers and he said, "Okay, if there's going to be three drummers, then no hi-hats." A hi-hat is like the teacher tapping on the podium with a pointing stick. It's too strict; it's too machine-like, that interpretation of time. It dictates too much.

MD: And hi-hats can chew up frequency space.

T-Bone: We tend to use big, huge bean-shell shakers, so that frequency doesn't go "chk, chk, chk, chk," it goes "frwush, frwush" or something like that. [laughs] It arrives and decays, all part of a wave. That's something else that Jay does. He has shakers on his ankles, and things on his wrists, things in the stick. He can get it going like he's five people. It's just a whole thing that happens. It's a world of sound rather than a drum beat.

MD: You're not one for click tracks, I take it….

T-Bone: That's another thing I really don't like. We have to

©2008 Drum Workshop, Inc. All Rights Reserved

use them for movies and things like that. And we've all gotten so good at playing with clicks. Really, we don't need them anymore. That's a good thing, because once the thing starts, everybody just catches that thing and stays there.

MD: With your recordings, the sound of the kit is as integral to the song as the performance. When you hear a song initially, are you mapping out how you want the drums to sound?

T-Bone: No. That's why I work with a lot of these guys, because I don't have to do that. We've developed such a good communication over the years. There's an aesthetic we've developed. I think of it as an ethic, actually. I just listen and say, "Let's do that one now," and everybody creates their own world of sound.

Keltner and I have been working together almost forty years. [Engineer] Mike Piersante and I have been working together for ten years, especially in low register complexity. And Keltner is a genius at that. He's always played with very ringing drums and with all kinds of funky stuff. So we're working in "booms" and "clangs" and "dings" and "rings"—we're working in that kind of world. And Keltner's taught me a tremendous amount. Drummers especially teach you a lot, because they deal in tone from a completely unique perspective.

MD: When I hear the drum tracks on your records, I can't help but think that you sifted through a hodge-

TASTY T-BONE

10 Choice Drum Tracks, Recorded Under T-Bone Burnett's Watch

1. "Turnstile Blues"

Autolux, *Future Perfect*

Carla Azar lays down a busy, booming rumble, akin to John Bonham and Bernard Purdie having a drum-off in an empty gymnasium.

2. "Anything I Say Can And Will Be Used Against You"

T-Bone Burnett, *Tooth Of Crime*

Jim Keltner's meaty shuffle and snappy rolls offer a nice counterpoint to this song's discordant wall of noir noise.

3. "Veronica"

Elvis Costello, *Spike*

Jerry Marotta picks just the right spots to drop in some frantic fills in this upbeat pop song.

4. "Sister Rosetta Goes Before Us"

Robert Plant & Alison Krauss, *Raising Sand*

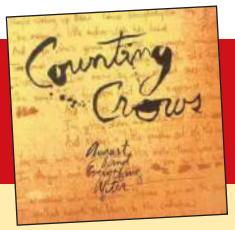
Jay Bellerose plays to the spacious vibe of this dark dirge, keeping deliberate time that is beautiful in its sparseness.

5. "One Headlight"

The Wallflowers, *Bringing Down The Horse*

Studio drummer Matt Chamberlain pushed this song nicely with a four-on-the-floor groove and—listen closely—not a single cymbal crash.

MEINL



6. "Round Here"

Counting Crows, *August And Everything After*

Burnett thought drummer Steve Bowman was the best musician in Counting Crows, and it's hard to argue that point after hearing the funky groove he lays down here.

7. "Zero Zero Zero!"

Sam Phillips, *Omnipop*

It's a team effort on this infectious fusion of Polynesian guitar and pop: Jim Keltner playing a marching figure on snare, with Paulinho Da Costa on bongos and Matt Betton on marimba.

8. "Gone, Gone, Gone (Done Moved On)"

Robert Plant & Alison Krauss, *Raising Sand*

Jay Bellerose's long gone beat sounds and feels like something tracked at Sun, circa 1955.

9. "Baby I Can't Please You"

Sam Phillips, *Martinis & Bikinis*

Mickey Curry lays down just the right groove for the percussion to take the lead and give this song its galloping feel.

10. "Don't Worry Baby"

Los Lobos, *How Will The Wolf Survive?*

Louie Perez kicks this rootsy rave-up into high gear with his steady shuffle.

•

podge of old Leedy and Rogers kits, and pored over a dozen vintage snare drums to find the right combination. But are my ears being deceived and what I'm actually hearing is a brand new Tama kit?

T-Bone: No, they haven't. [laughs] Tama...is that one of the good kits?

MD: Yes, they make top-of-the-line stuff....

T-Bone: Do they? Just generally speaking, those kinds of sounds—it's not what I'm looking for. Less in drums probably—I really hear it in guitars, the jagged noises that transistors and such produce. I don't know, maybe it's just the way a newer kit looks, too?

There's this great video of Al Green from Soul Train, doing "Here I Am," and the drummer is playing a kit where one of the drums is pink, another is red—it's just this completely insane looking set of drums. And he's killing! At the end of the day, it's the person, not the instrument. Whatever the rig is, if it's happening, it's happening.

MD: You've worked with Earl Palmer. I imagine he could find the sweet spot on a brand-new kit.

T-Bone: On anything! [laughs] That's right....

MD: With all the commercial and critical success you've had, your work with Spinal Tap on Break Like The Wind gets obscured. The big question is this: Who played drums? "Stumpy Joe" Childs and Ric Shrimpton are credited.

T-Bone: I can't even remember who played drums on that! It was one of their guys. I think it was the actual guy in the movie. That was truly working in period—you know I love to work in period. [laughs]

MD: And people associate you with period-sounding recordings, very rustic music. But one of your best productions, I think, was the band Autolux, who are a pretty booming and dynamic alt-rock band with a fantastic drummer, Carla Azar. 2004's Future Perfect is a killer record.

T-Bone: I've done a lot of stuff with Carla. She never plays anything straight. She's always doing some-

CHOICES, CHOICES, CHOICES

If you want to find the right sound—and who doesn't... then you need choices. Meinl has four bronze alloys. Other companies maybe have 2 or 3. You have to start with the right alloy to get the right sound. The Byzance series (B20 alloy) has totally different sonic properties than Soundcaster Custom (B12 alloy), or the Mb10 series or the Mb8 series. If you want choices to find your sound, remember... four is more than two...or three.

Meinl Byzance Brilliant Series. Full dark sound with a killer look. Good for rock, alternative, pop, fusion, Latin, country. **You can hear sound samples at www.meinlcymbals.com/byzance/brilliant**

thing beyond. And she can play more quietly than anybody else I know and still groove.

MD: And she suffered a horrible accident, when she fell from a stage and broke her elbow, necessitating reconstructive surgery. Did she have to re-learn to play in a certain way?

T-Bone: No, it came back to her just great. God, what a freak-out that was. What a horrible, horrible night. We hadn' t started the record at that point, but it did put us back a few months.

MD: Another record you produced that gets lost in the shuffle was Counting Crows' August And Everything After. Steve Bowman was the Crows' drummer at the time, but Denny Fongheiser is also listed in the credits. Was it a case of replacing a younger guy with a more seasoned player?

T-Bone: That' s an interesting story. Steve Bowman was the drummer in Counting Crows and, really, he was the most exciting musician in the band—really, really great musician. He played a lot of Tower Of Power-type grooves, and he had studied under a couple of their drummers, actually. He played a lot of the interesting stuff on that record, but he didn' t like that beat on " Mr. Jones." He just said it was square. He thought it was country music and he refused to play on it because he just didn' t like it. [laughs] So I called Denny and we cut it in one take, about five minutes of work.

MD: Pretty ballsy on Bowman' s part….

T-Bone: Yeah, it was ballsy. That kind of attitude got him into trouble later, because I think he was asked to leave the band; maybe he left on his own, I don' t know. And it' s too bad because I think they lost a lot when they lost him. They lost their best musician, really.

MD: Juggling drummers on a project can' t be easy, but you did a good job of it on the Elvis Costello records you produced. You used guys like Keltner, Earl Palmer, Mickey Curry, Michael Blair, and Jerry Marotta, even though Pete Thomas was still in the fold.

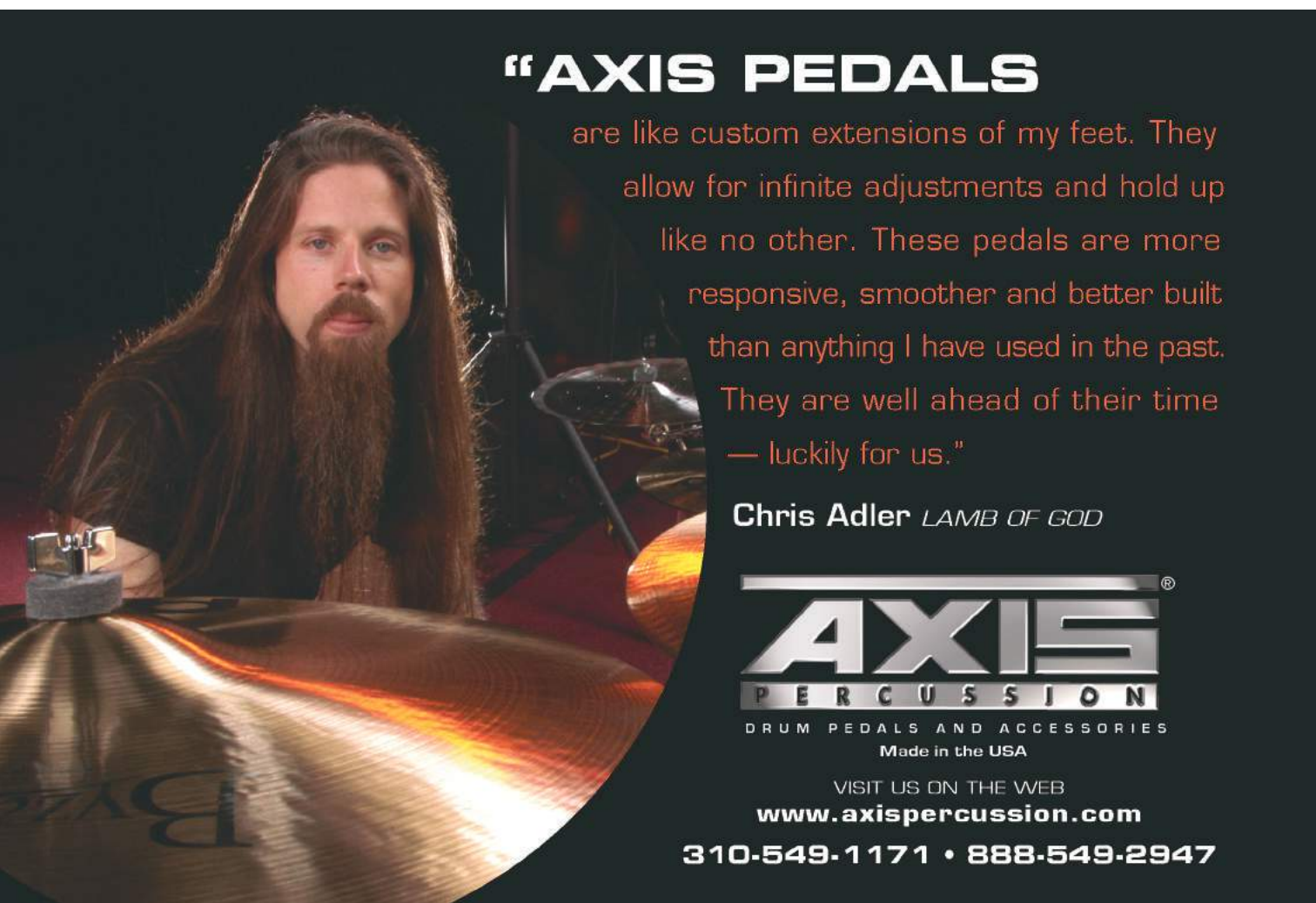
T-Bone: Elvis just wanted to break out, really. He had just made the record Punch The Clock, which I think was a way of him saying, " Alright, here' s another record, another tour." It didn' t have anything to do with Pete or anybody else. He' d just gotten to a point where he needed to shake himself out of a rut of sorts. We had actually been on the road for a bit, cooking up stuff, hatching ideas. And one of the ideas was for Spike, where half of the record was going to be The Attractions, and half would be this other assortment of guys.

MD: " Veronica" is such a strong track from that record. And the drum part in the verse is so great, how the kick lays out of the front half, then doubles-up to four-on-the-floor in the second half. It really pushes the song nicely.

T-Bone: Yeah, that' s Jerry Marotta. Marotta especially is a Keltner acolyte. He just makes sounds out of whatever he can find. But he can also play the song so well and make it interesting, like on " Veronica."

MD: And Pete Thomas was cool about all these other players being involved? He wasn' t territorial?

T-Bone: It was a long time ago, but I don' t recall any problem. He and Elvis always seemed to get along great. And you know, when The Attractions were knocking out their stuff on the record, man, no one played like Pete. Just the energy he brought to the songs was something—truly great performances. And, really, every drummer I' ve worked with, man, they' re all killer-great.



The Aquarian Difference!

[Snare Drumheads That Stay In Tune!]

Due to constant vibration, conventional drumheads all have some degree of slippage inside the hoop, which results in de-tuning and lack of resonance and response.

TRIPLE LOCKING SYSTEM™

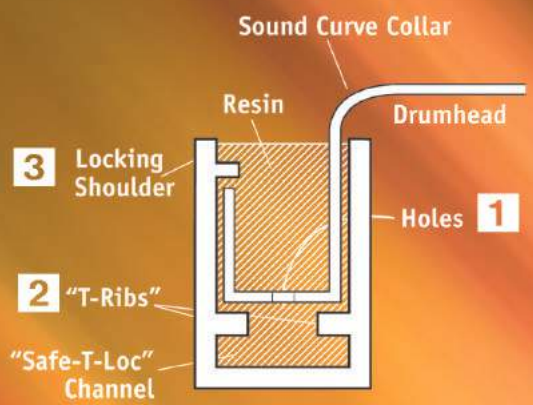
Aquarian's unique *"Triple Locking System"*™ provides drummers with previously unheard of advantages in resonance and playability.

1. Holes are punched in the bottom of a "U" shaped channel which has been formed in the drumhead. These holes allow the resin to flow into the "Safe-T-Loc" channel.

2. The "T-Ribs" that form the *"Safe-T-Loc"*™ channel prevent the resin and the drumhead from slipping and pulling away from the hoop.

3. The "Locking Shoulder" acts as a "stop" to ensure the correct collar height for the drumhead.

With Aquarian's *"Sound Curve"*™ collar design, the bearing edge finds its own spot in the curve. No wrinkles even with loose tuning. Aquarian drumheads tune fast and easy...every time!



Safe-T-Loc™ Hoop
U.S. Patent #5,554,812

For the drummer that plays it all.
Texture-Coated with Z-100™ Coating

For Heavy Hitters–Hi-Engery with unique Power-Dot™ for resonance and durability

The "Safe-T-Loc"™ hoop along with Aquarian's "Sound Curve" collar design provides easy tuning

- great stick response
- zero slippage inside the hoop
- consistent sound
- increased resonance and sensitivity and the sound that drummers need and deserve.

© 2008 Aquarian Drumheads

AQUARIAN®
DRUMHEADS
ORANGE COUNTY CALIFORNIA

TO LEARN MORE ➛ WWW.AQUARIANDRUMHEADS.COM ➛ 714.632.0230

Pre-Gig Etiquette

Boost Your Rep Before You Play Your Set!

by Eric Novod

I recently finished up a month-long tour of the US with reggae/soul band Westbound Train. One positive aspect of the tour was the professionalism of the drummers we traveled with, from the bands The Beat Union and Bedouin Soundclash. When you' re on tour—or even when you' re playing a single show—running into local (or sometimes national!) bands who don' t know how to approach the "ins and outs" of pre-gig rituals can be a bit of a downer. In this article, I' ll run through some of the pre-show "do' s and don' ts" for the less experienced drummers out there who might not know exactly how to handle some gigging situations.

Arrival

Let' s start at the beginning. On second thought, let' s start before the beginning. Plan to arrive at the gig when the promoter or venue tells you to. I know it' s probably much earlier than you think you need to get there—but there are reasons why load-in is at 3:00 P.M. for a 9:00 P.M. gig. Get there at 2:50—and you' ll be off to a great start.

When you arrive, many things can and will happen—and these preliminary events usually change from day to day and club to club. If you' re the headliner of the gig, try to talk to the soundman right away to find out if you' re going to put your drums on stage immediately for a soundcheck (more on that later). If you' re not the headliner, then bring in your drums and place them, compactly, either A) where the soundman/stage manager tells you to, or B) in a corner or up against the stage where you aren' t blocking any doorways, equipment, or anything else of major importance, like the bar or the bathroom!

Don' t drop your drums in the middle of the club and split because you aren' t playing for another five hours. Find your space, unpack your drums, set up your hardware, and then nicely ask a staff member where they ultimately want your drums to be located. You might have to move your kit two or three times over the course of the night, especially if you' re lucky enough to have a soundcheck. That' s just part of the job, and it' s okay.

Soundcheck

There are two reasons to soundcheck. The first is to allow the "front-of-house" soundman to adjust levels that the audience will hear, and to prepare for your actual show. The second is to provide the band with the equipment and monitor levels (that the band will hear), which will allow you to perform at the highest level.

As a drummer, you' ll usually have two major duties at a soundcheck. The first will be to play each drum for the front-of-house soundman so he can adjust levels in the major sound system in the venue (not for your monitors). He' ll usually ask you to play your drums, one at a time, in this order: bass drum, snare drum, toms, highest to lowest. Sometimes he' ll ask you to play hi-hats, and sometimes he' ll ask you to play the whole kit.

Soundchecking should not be your moment to shine—save that for the gig. In fact, don' t show off at all when the soundman asks you to play a drum for him—it will probably annoy him because it actually slows down his job. What I always do (and I' m certainly not alone) is play four notes on each drum, starting softly on hit number one, and getting louder on every successive note (1, 2, 3, 4 [rest], 1, 2, 3, 4 [rest], and so on). If the soundman then asks you to play the whole kit, he' s asking you to do that so he can hear if everything is mixed together well. Play a simple, mid-tempo beat with fills that clearly utilize all of the drums on your kit. The soundman, although he probably won' t thank you, will be grateful.

Soundchecking should not be your moment to shine; save that for the gig. In fact, don' t show off at all when the soundman asks you to play.

When it' s time to run through on-stage monitors (which is run by a different soundman at a different location ninety-five percent of the time), he or she will usually spend much more time with the lead singer and lead guitarist than with the drummer. That' s a shame—and it can actually wind up ruining a gig if you don' t speak up. For instance, if the bassist is playing to check the monitors—and everyone else is giving the thumbs-up even though you can' t hear the bass at all—don' t let the soundman move on because you assume he' s going to add it later. Speak up!

The other typical monitor-man interaction includes him approaching you directly and asking you what you want in your

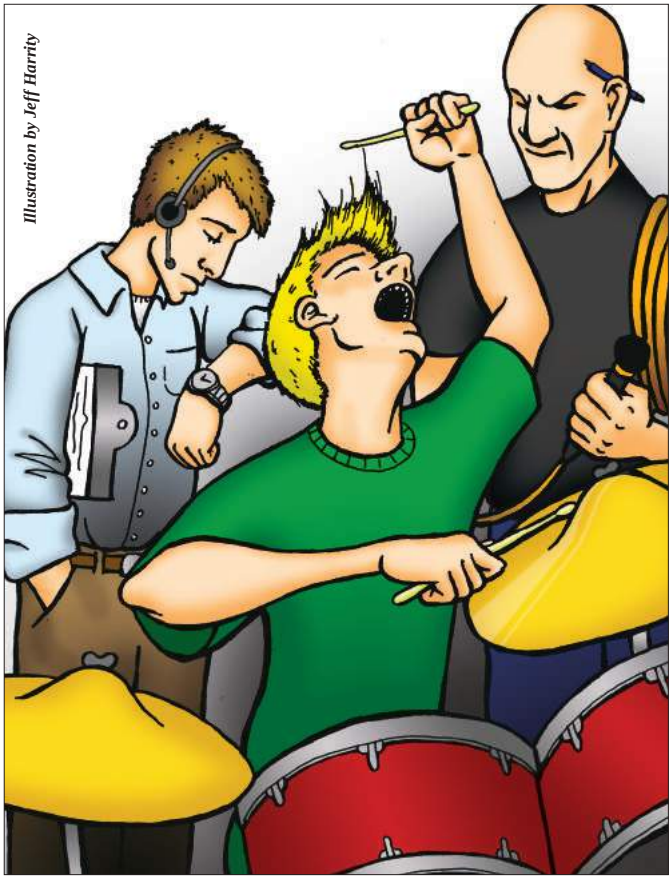


Illustration by Jeff Harrity

drum monitor. That' s a personal decision depending on what you like to hear. Some people like a lot of their own drums in their monitor. I personally don' t. I always request " a nice mix of everything, not too much drums, and some extra bass guitar and lead vocal, please." It usually winds up working pretty nicely. If you ask that, and you don' t get it, again, speak up. It' s your right, and it' s their job.

After the soundcheck, you might put your drums back where they originally were, or you might be asked to put them in a new " holding position" so they can be easily transferred to the stage for a quick changeover in between bands. Of course, if you' re the first or only band playing that night, your drums will most likely remain on stage after your soundcheck.

After you' ve soundchecked, and after your drums are in the holding position, then it' s your time to go eat, check your email, or go to the nearest record store (which, without fail, will close eight minutes after your soundcheck). Or better yet, hang out and check out the other bands playing, talk to some of the other drummers, or push some merchandise on all of your adoring fans.

Gig Time

If your band is going on first, then simply be back on time (read: early) and play your tail off. When you' re finished, as sweaty and tired as you may be, don' t wander off and talk to fans. Take a sip of water, grab a towel, and move your kit so the next band can quickly move on stage. (When you have fifteen-minute changeovers and the drummer before you takes ten minutes to get his kit off of the stage, that' s stress that you don' t deserve!)

Although this can occasionally be an awkward interaction, it' s perfectly okay to go up to the drummer who just played and ask him if he would like some assistance getting his drumkit off the stage. If he says yes, help him out, and more often than not, he will then help you get your kit on stage. If he says no, that' s okay; it' s probably enough to make you look like a nice guy and make him realize he has to move his kit now. Even if this is a rushed situation, just be slow and careful. The worst thing you can do is knock someone else' s beautiful drum into the bass cabinet because you' re in a rush. It' ll all get done—just do everything you can to facilitate the process.

To Share Or Not To Share

The wild card in all of this is when you get a call the day before the gig—or better yet, when you get to the gig—and you have other drummers wanting to either use your kit or have you use theirs, in order to minimize changeover time. While there are certain circumstances where you can' t avoid sharing, this is usually a personal decision—not a band one—and you shouldn' t necessarily feel bad saying no.

A great thing to do is to check out the other band' s music (MySpace is cool for this) to get an idea of what they sound like—and how the drummer plays. I' ve let tons of bands use my kit because I either knew the drummer personally or knew the band' s music—and knew my gear wasn' t going to be jeopardized. I' ve also said no plenty of times. (I' m a lefty and I set my kit up lefty, so I have the perfect excuse!)

When a super heavy hitter asks you if its okay to use your kit—someone you know doesn' t take care of his kit—right before you have to play, it' s totally okay to say, " Sorry, man, I just tuned up all of my drums and I' m not really comfortable with that today." Make sure your bandmembers back you up on whatever decision you make. The other drummer will probably find someone else who says yes—or if he or she didn' t even bring a drumkit, then, oh well!

Post-Gig Etiquette

As I mentioned earlier, when you' re finished, break down your kit, and if you' re feeling friendly and he wants the help, assist the next drummer with some of his gear. As for loading out your gear, make sure you do it either right away so you don' t disturb the other bands, or wait until the next break in the action comes. When a band is playing, they don' t want to see the two previous bands packing and loading gear out of the back door. Once in a while, these things do happen, but try to avoid it. Therefore, plan your " post-gig etiquette" well before the actual gig.

There' s a saying that floats around in the touring world: " Hurry up and wait." There' s really nothing more accurate than that for day-to-day life on the road. Driving through the night to get from Portland, Oregon to Salt Lake City, Utah by 4:00 P.M., and then not playing until 10:00 P.M., surely illuminates the absurdity of life on the road. The same thing goes for having to set up your kit in four different places in the span of two hours. But it all comes with the territory, as does the allure of the stage and the addiction to the crowd' s adoration.

If you balance the grueling work, band professionalism, and fun, and realize that your actions with your kit can actually make life easier for everyone involved, the reputation of both you and your band will greatly benefit. You' ll probably be doing so well that you' ll sign a major-label deal, hire a drum tech, and then forget about everything you' ve just read in this article! For us real-worlders, though, let' s just help each other out.

Eric Novod can be reached at Jerseydrum@aol.com.

Lessons Taught, Lessons Learned

A Sixty-Year Love Affair With Drums

by Dick DiCenso

Though I've played for over half a century, the drums continue to be an integral—and evolving—part of my life. Recently I decided to take stock of my career as a player and instructor. You can read about my personal journey in my blog at moderndrummer.com. But in this article, I'd like to share some specifics about what I teach, as well as why and how I've been doing it for well over half a century.

What do I teach? Simply put, I teach people how to play drums and participate in the joy of creating music. However, as you read further you will see that, in addition, many valuable lessons are learned that are not only applicable to drumming and music but to life as well.

I've seen over and over again how learning to play drums and participating in creating music gives people a sense of self-esteem, confidence, accomplishment, and discipline.

Why do I teach drums? Well, my view of a good work situation is based on four things: doing something **worthwhile** where **responsibility**, **authority**, and **recognition** are included.

A Worthwhile Endeavor

I've seen over and over again how learning to play drums and participating in creating music gives people a sense of self-esteem, confidence, accomplishment, and discipline. I've also seen how it connects mind, body, and soul in such a way that it promotes a positive sense of self. It also enables people to find their own creative imagination. Better time management, a good work ethic, and the ability to cooperate and work with other people are additional benefits. So much of what is learned and experienced from drumming and music can also be applied to the way in which we live our lives.

I've been able to see this wonderful process happen with children, adolescents, adults, and senior citizens. I've worked with business executives, carpenters, construction workers, dentists, electricians, engineers, lawyers, nurses, orthodontists, physicians, plumbers, politicians, retired people, and kids in grade school, in high school, and of college age—and the list goes on. It doesn't matter what their occupation or place in life happens to be. Being able to play a musical instrument and participate in creating music always makes people smile, feel good, have fun, and feel alive. However, this process only happens as a result of an honest effort by both the teacher and the student. There is no instant gratification! Without a meaningful lesson plan and a reasonable amount of effort, the process simply does not happen. When it does happen, though, it's a very worthwhile, exciting, and rewarding experience.

My work situation allows me to help people experience the joy of drumming, the thrill of participating in creating music, and the ability to improve the quality of their lives. What could be more worthwhile than that?

Responsibility

Along with any worthwhile work situation, there must be an element of responsibility. Teaching drums privately includes many responsibilities:

Understand that how you teach and interact with students can have a positive or a negative effect on their ability to learn and to develop their talent and sense of self. Simply, you can help students find a way to be who they were meant to be.

Determine what your knowledge and experience qualifies you to teach. Develop a curriculum that reflects who you are as

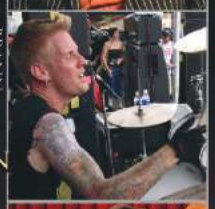
ATHENIAN MASAI SPARTAN
VALKYRIE
PRAETORIAN

THE GATHERING OF THE WARLORDS

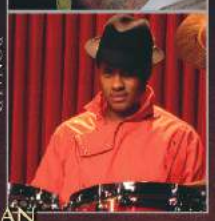
Since TAMA introduced the Warlord Collection in 2006, the list of top notch drummers who have abandoned their favorite go-to snares and joined the Warlord cadre has grown into an army. It's no surprise – the aggressive and commanding sounds of these magnificent drums are complemented by the menacingly beautiful hardware and detail.

The Masai, the Valkyrie, the Praetorian, the Spartan and the Athenian: A heritage of strength and martial victory. Join the ranks of these fierce percussive champions. The Warlords.

HARVEY MASON
PRAETORIAN



BRANN DAILOR
SPARTAN
MASAI



RONALD BRUNER JR.
ATHENIAN
VALKYRIE
MASAI

DAVE LOMBARDO
MASAI

RODNEY HOLMES
SPARTAN

MATT BYRNE
MASAI

JASON BITTNER
PRAETORIAN

JASON RULLO
MASAI

SPARTAN
KSS146C – 6 x 14"
1mm Stainless Steel shell
with Resonant Sound Edge

PRAETORIAN
KBB146 C – 6 x 14"
3mm Bell Brass shell

ATHENIAN
KBR146C – 6 x 14"
1mm Brass shell with
Resonant Sound Edge

VALKYRIE
KGM146 NDWC – 6 x 14"
13mm/15ply Maple shell
Nordic Woods finish

VALKYRIE LIMITED
KGM136 – 6 x 13"
13mm/15ply Maple shell
with Mappa Burl finish

MASAI
KGB146 AFTC – 6 x 14"
10mm/12ply Bubinga shell
African Twilight finish

TAMA®
tama.com

2008 TAMA WARLORD SNARES

a player and a teacher. It should reflect a methodical, meaningful progression of information that provides a solid foundation upon which students can develop their talent and realize their goals.

Provide a meaningful lesson plan at each and every lesson. This will provide the student with a hard copy of what, how, and why to practice. A student file with a copy of each lesson plan can provide a useful history of each student's progress as well as where they've been and where they're going. The lesson plan should reflect the curriculum as well as the student's interests and goals regarding drums and music.

How to motivate students is another key ingredient and basic responsibility that successful teachers have in their tool box. The ability to motivate comes from a passion to teach, a strong belief in what you are teaching, and years of experience. Motivation and practice go together like milk and cookies—a wonderful combination.

Teachers can motivate students by: **identifying and solving problems** in such a way that the students understand both the problem and the solution; **showing them how to apply the curriculum** to areas of interest to them; **setting short- and long-term goals** that are realistic and meaningful, and helping them realize them; and **talking with students, not to them** in order to find out where they're coming from, where they want to go, and how to help them get there.

Though I believe it's the teacher's responsibility to make every effort to motivate and help the student develop a practice routine, it is clearly the student's (and, where applicable, the parents') responsibility to follow through and see to it that the desire to learn and the effort to practice are part of the equation. Otherwise, what could be a wonderful experience becomes a waste of time, money, and effort.

In my opinion, in order to have motivation and practice come together, time management must be discussed and accomplished. To me, time is one of our most precious and yet most elusive commodities. How to manage one's time is one of the most valuable lessons one can learn as a result of learning to play a musical instrument.

When it is appropriate, I ask students to take a pencil and paper and make seven columns, one for each day of the week. At the top of each column they put the time they normally get out of bed. At the bottom they put the time they normally go to sleep. In between they list the times and all of the things they do, including practicing the drums. This effort can help people determine if they are over-extended; need to adjust priorities; are spending too much time at the computer; are sitting in front of the television more than they should; etc. If they take an honest look and make a realistic assessment of how they manage their time, chances are that they will find a way to do a better job of managing it, find some balance, and be more productive.

This process can be very helpful throughout their entire life regarding what they must do as well as what they want to do. The key, as I see it, is to understand that motivation and practice feed off each other, and that practice must become a part of one's lifestyle or daily routine. The degree of motivation and practice must be commensurate with one's goals. Having a place and a time each day when you, your drums, and your music come together can also be a key element to your success.

Realizing that no one can cover every

aspect of drumming and music is a responsibility that should be accepted by teacher and student (and, where applicable, by parents as well). When I have a student who needs or wants to learn something about something that I personally do not feel competent to teach them, I refer that student to someone who can be helpful. There are times when, for various reasons, I feel that it would be best to recommend that a student work with someone who can bring something different to the lesson. Knowing when to recommend a change and who to recommend is something caring teachers learn with experience. The goal is to help the student obtain what is needed to assure success. The world of drumming and music is far too vast to expect that any teacher can cover it all.

Other responsibilities of a private drum teacher include providing a well-equipped studio, a reasonable payment and cancellation policy that is clearly spelled out in writing, and a lesson fee that is both competitive and commensurate with the teacher' s experience.

Embrace Authority

Along with responsibility, there must be a comparable element of authority. As a private drum teacher, one must assume both the responsibility and the authority to determine what, when, why, and how to teach each individual. When this is done successfully, the authority element takes care of itself; it simply becomes part of the equation. In other words, a competent and successful teacher automatically receives respect for his or her ability, knowledge, and authority; it just goes with the territory.

Recognition

Recognition is the fourth element that is necessary in a formula for a good work situation. Recognition comes to a private drum teacher in the form of new students who are referrals from former students, other drum teachers, musicians, music educators, and word of mouth. When you have a student who successfully auditions for a music festival, scholarship, music school, college, or band, this is also a form of recognition. No matter how it comes to us, recognition is an important element because it makes us feel good about who we are, what we do, and how we do it.

Still Learning

As I stated above, my purpose in going through this exercise was to acquire a better understanding of my sixty-year love affair with drums and my passion for teaching the art of drumming, which started more than half a century ago.

What I do and why I do it are obvious to me. How I do it has become more obvious as a result of this writing. Perhaps I' ll sum it up with these words: I have found something that I love to do and that I do well. I have found something I am passionate about and have a deep respect for. In addition, the fact that my work is worthwhile and includes responsibility, authority, and recognition makes it a truly wonderful gift.

I hope that you will find this article worthwhile and helpful in some way. I' m also hopeful that the many wonderful and talented individuals who have studied the art of drumming with me will ensure that the beat goes on!

Dick DiCenso currently teaches at DiCenso's Drum Shop in Weymouth, Massachusetts. Find out more about Dick and the shop at www.southshoremusic.net. To read Dick's blog, go to www.moderndrummer.com.

MODERN DRUMMER

MODERN HISTORY.

THE MD 25-YEAR DIGITAL ARCHIVE

Optimal Computer System Requirements
PC Users: Windows XP (Windows 2000, NT), Minimum 700 MHz Pentium 3 or greater, 512 MB RAM, 10GB free hard disk space (if copying Archive to hard disk), DVD drive. **Mac Users:** OS X 10.2 or greater, Minimum G3 700 MHz or greater, 10 GB free hard disk space, DVD drive.

Now Available: Year #26 (2002)

Clean up your closet and your desktop with the single greatest drumming reference ever created. Modern Drummer's 25-Year Digital Archive contains every interview, review, article, and educational column from the magazine's first 265 issues (1977- 2001). That's 35,000 pages of drumming history all on one disc, for less than 50 cents an issue!

Additional features include:

- **Full Archive Search by year, artist, or column.**
- **Zoom-in, pan, and view any part of any page.**
- **Create bookmarks for future reference.**

Modern Drummer 25-Year Digital Archive (1977-2001) $129.99
Modern Drummer Year #26 Digital Archive (2002) $19.99
Specially-Priced 2-Disc Package (1977-2002) $139.99

Call 973-239-4140 or go online at moderndrummer.com to order your copy today!

MODERN DRUMMER

MAGAZINES • MULTI-MEDIA • ONLINE • EVENTS

From the first name in electronic drums...

...comes the next evolution.

The Simmons® SD9K.

Featuring over 700 modern and classic drum sounds. Easy set-up and play with four tom pads, three cymbal pads, kick, snare and hi-hat. Everything you need for less than you'd expect. Just $999. Learn more at **simmonsdrums.net**.

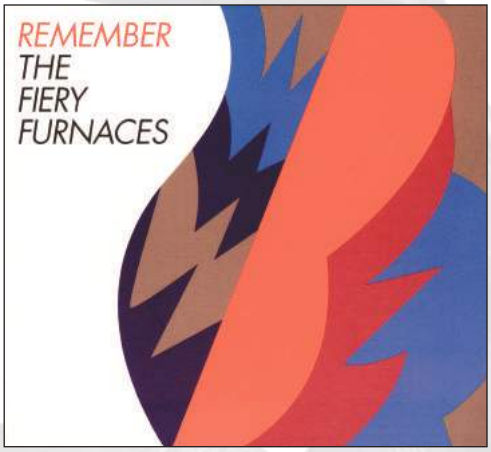
SIMMONS®

The First name in Electronic Drums.

Available in stores and online at Guitar Center The Musician's Choice · Musician's Friend · MUSIC123

RECORDINGS

Ratings Scale
★★★★★ Classic
★★★★½ Excellent
★★★½☆ Good
★★½☆☆ Fair
★½☆☆☆ Poor



THE FIERY FURNACES REMEMBER

★★★★½

The Fiery Furnaces somehow find a twisted common ground between '70s dark and complex muso kings Frank Zappa and Steely Dan, '80s Midwestern avant-freaks DEVO and Pere Ubu, and herky-jerky heroes-of-today Deerhoof and Liars. Demanding musical ideas fly by so fast, you have to *really* listen to catch them all. No wonder the back panel of their new double-live collection, *Remember*, happily warns, "Please do not attempt to listen all at once." Drummer **ROBERT D'AMICO** is all over the mind-spinning changes, odd juxtapositions, and hyper-kinetic linear beats with a remarkable ability to take a more unusual approach than these already odd songs (51 of 'em!) might suggest. And the presence of percussionist **MICHAEL GOODMAN** on certain tracks warmly recalls the dual-drumming wonder of mid-period King Crimson's Bruford/Muir lineup. *Phew*, what a ride! (Thrill Jockey) **Adam Budofsky**

YELLOWJACKETS LIFE CYCLE

★★★★☆

The first Yellowjackets album in fifteen years to feature a guitar, *Life Cycle* is a collective tour-de-force for legendary axe-man **Mike Stern** and the longtime fusion outfit. Drummer **MARCUS BAYLOR** (a member since 2000) has all the room to make the music sound electrifying. On the Coltrane-style workout "Measure Of A Man," Baylor uses all parts of the kit to create a dramatic build. And "Double Nickel" switches from a Stubblefield-esque delayed snare beat on the "&" of 2 to a burning swing attack ballet with Stern and Baylor going at it. Baylor's tasty cymbal and hi-hat work is impressive throughout. (Heads Up) **Ilya Stemkovsky**

JOHN ELLIS & DOUBLE-WIDE DANCE LIKE THERE'S NO TOMORROW

★★★★☆

Saxophonist John Ellis's new disc features drummer **JASON MARSALIS**, sousaphonist **Matt Perrine**, and organist **Gary Versace**, and they all contribute to a joyous feeling. Marsalis shows off numerous distinct and strong musical personalities here, playing with great humor on "Three Legged Tango In Jackson Square," contributing gentle rubato work as well as sturdy groovesmanship to "Tattooed Teen Waltzes With Grandma," and catching all the cues with quick-witted playing on "Zydeco Clowns On The Lam." The drummer's chops are outstanding—in fact, Jason seems to be able to do anything he wills himself to. (Hyena) **Robin Tolleson**

'80s RETRO-ROCK ROUNDUP

by Mike Haid

DEF LEPPARD SONGS FROM THE SPARKLE LOUNGE. Modern rock production with addicting, classic Def hooks. Drummer **RICK ALLEN** is back with the same solid arena-rock grooves that propelled these MTV stars to the top of the charts in the '80s. **/// WHITESNAKE** GOOD TO BE BAD. A wall of guitars dominates the familiar heavy blues/rock mix that is **David Coverdale**'s Whitesnake. But the drums punch through enough for us to appreciate drummer **CHRIS FRAZIER**'s great feel and tasty chops. **/// TOTO** FALLING IN BETWEEN LIVE. Superior talent dominates this live set from the recently dissolved Toto's amazing thirty-year catalog. Drum legend **SIMON PHILLIPS** was the perfect extension of Jeff Porcaro's timeless grooves, and rightfully made this honorable drum chair his own. /// **DOKKEN** LIGHTNING STRIKES AGAIN. Original drummer **MICK BROWN** captures the essence of classic '80s melodic metal drumming with simple power grooves and lots of attitude. These retro-metal tracks reek of beer-soaked spandex and smoky leather.

ENCORE

by Patrick Berkery

BLONDIE PARALLEL LINES: 30TH ANNIVERSARY EDITION

Debbie Harry is the face of Blondie. Without question, though, the heart and soul of the band is mod-looking, Keith Moon–worshipping drummer **CLEM BURKE**. Whether Blondie was in Studio 54 or CBGB's mode, Burke always delivered the perfect feel or fill. This second reissue of Blondie's breakthrough is time-capsule stuff, capturing both band and Burke at their best. Meticulous pre-production under producer Mike Chapman resulted in tastefully restrained parts like the disco pulse to "Heart Of Glass." When unrestrained, Burke was just as tasteful, playing songs like "One Way Or Another" and "Will Anything Happen?" with frantic perfection. (Capitol/Emi)

CLEM BURKE ON PARALLEL LINES

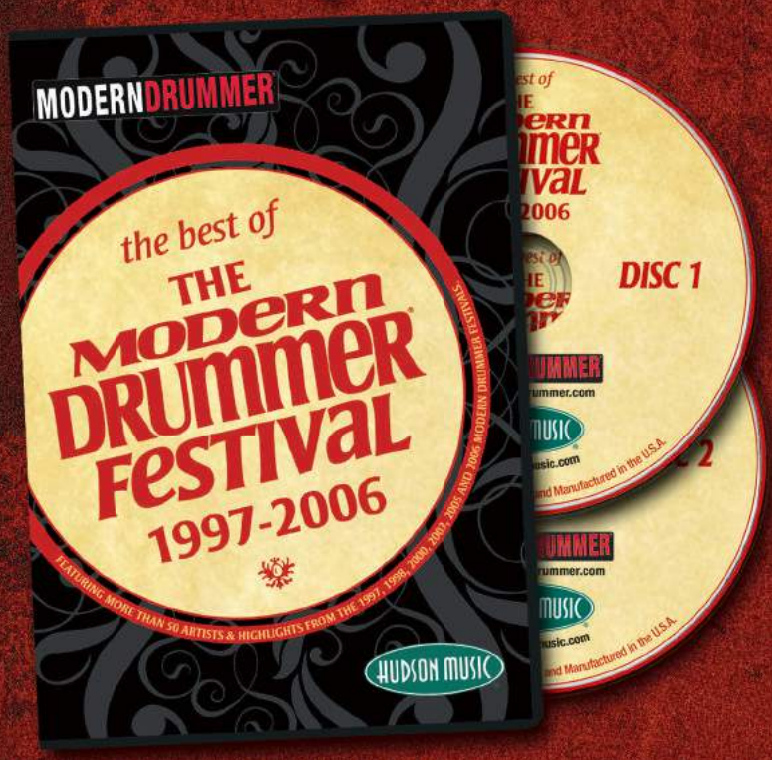
In the liner notes to the 2001 *Parallel Lines* reissue, Mike Chapman said he was your "worst nightmare" but called you a "gifted drummer."
A bit of an exaggerated statement, though he's right about me being a gifted drummer. [laughs] Mike would conduct in the studio, and I embraced that. With my love of Keith Moon, I was throwing in a lot of fills. He just wanted to make a hit record.

"Heart Of Glass" is interesting in that it's straight disco, then you throw in those skips in the bridge.
We laid down the bass drum to the synthesizer, and the synthesizer part had to be triggered every four bars—it wasn't a loop. That skip feel, I just did it to confuse people. [laughs].

That red Premier kit from the "Heart Of Glass" video: Did you play that on *Parallel Lines*?
Oh, yeah. There was no "Bring in this drum, bring in that kit" stuff. And that same snare drum is on all the Blondie hits.

The Best Of The Best.

LIMITED TIME OFFER!
NOT AVAILABLE IN STORES!



Featuring over 50 of the world's top drum artists—and available for a limited time only from Modern Drummer— *The Best of the Modern Drummer Festival 1997-2007* offers drummers and drum enthusiasts an incredible opportunity to view and review inspirational performances by heroes, legends, and up-and-coming players. This Collector's Edition double-DVD is destined to become an essential part of every drummer's library so reserve your copy today!

- *Digitally remastered footage (some available on DVD for the first time ever) spans ten years and six editions of the most famous drum festival on the planet.*
- *Includes a very special performance by Modern Drummer founder, Ron Spagnardi.*
- *Recommended for drummers of all ages, interests, and abilities. Two-discs with a three-hour running time.*

HUDSON MUSIC®

highlights from the 1997, 1998, 2000, 2003, 2005 and 2006 Festivals include:

Alex Acuña
Chris Adler
Airto
Eddie Bayers
Charlie Benante
Jason Bittner
Don Brewer
Ronald Bruner Jr.
Teddy Campbell
Keith Carlock
Vinnie Colaiuta
Stewart Copeland
Nick D'Virgilio
Jack DeJohnette
Dave DiCenso
Virgil Donati
The Drumbassadors
Sheila E
Steve Ferrone
Steve Gadd
Jeff Hamilton
Roy Haynes
Horacio Hernandez
Gerald Heyward
Giovanni Hidalgo
Hip Pickles
Rodney Holmes
Hilary Jones
Will Kennedy
Glenn Kotche
Thomas Lang
Dave Lombardo
JoJo Mayer
Marvin McQuitty
Rod Morgenstein
Ian Paice
Shawn Pelton
Karl Perrazo
Mike Portnoy
Raul Rekow
Bobby Sanabria
Antonio Sanchez
Danny Seraphine
Chad Smith
Steve Smith
Ron Spagnardi
Aaron Spears
Bill Stewart
Nisan Stewart
John Tempesta
Nathaniel Townsley
Glen Velez
Billy Ward
Dave Weckl
Matt Wilson
Zoro

Artist list subject to change without notice.

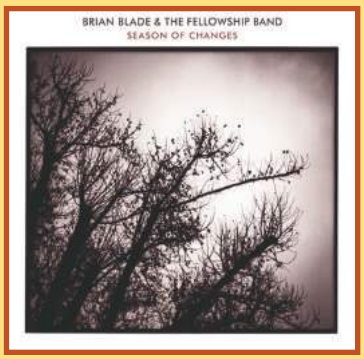
available for a limited time exclusively from:

MODERNDRUMMER®

www.moderndrummer.com • 973-239-4140

view free video clips at moderndrummer.com/bestofmd

TAKING THE REINS



BRIAN BLADE & THE FELLOWSHIP BAND
SEASON OF CHANGES

★★★★★

Taking eight years between albums, drummer Brian Blade returns with the extraordinary *Season Of Changes*, a record sure to solidify his stature as not only a creative, multi-dimensional drummer but also a composer of note. Blade's playing is, as always, simultaneously delicate and dramatic—full of sweeping crescendos and tension-filled, Elvin-esque tom rolls teetering on a highwire ("Return Of The Prodigal Son"). The music is often subtle, even pastoral, and contains a hypnotic and meditative quality aided by Blade's beautiful, weighty 24" Zildjians, which shimmer underneath sing-song brush ballads ("Stoner Hill") and the electronic-infused backbeat of "Most Precious One (Prodigy)." (Verve) **Ilya Stemkovsky**

JIM PAYNE BAND YES!

★★★☆☆

Veteran funk slayer Jim Payne purveys a big wet groove as wide as James Brown's looming legacy and as down 'n' dirty as Maceo Parker's sax appeal. There is no wasted motion on *Yes!*, only seriously grooving, meat & gravy soul sustenance. Drumming in Jabo Starks/Zigaboo Modeliste territory, Payne (and his fine quartet) creates backwards second-line goodness in "Step On Your Cell," locks down a massive B3 Hammond pulse on "Retroactive," and works wondrous ghost-note magic in "Slanky." Throughout *Yes!*, Payne leads by example, combining relaxation and serious skills into a perfect funk menu—every time. (FTM) **Ken Micallef**

MARILYN MAZUR AND JAN GARBAREK ELIXIR

★★★★☆

Like many ECM releases, ambience is an important ingredient in the success of this CD. (The ringing overtones Mazur extracts from various metallic tools—from waterphone to common utensils—are beautifully captured by engineer Bjarne Hansen.) The sonic depth of these evocative tracks hits on a subconscious level, recalling biorhythms of a distant past. "Joy Chant" elevates the musical interplay between Garbarek's bright sax work and Mazur's melodic patterns (played on a UFO-shaped metallic instrument called a "hang"). While not every track contains such high-level interaction, the line between composition and freestyle is sufficiently blurred here—an art in itself. (ECM) **Will Romano**

MULTI-MEDIA

DRUMBASSADORS VOLUME 1

★★★½☆

DVD LEVEL: ALL $29.95

Despite the rhythmic razzle-dazzle heard (and seen) on this DVD, **RENÉ CREEMERS** and **WIM DE VRIES** of Dutch drumming duo Drumbassadors never lose sight of the groove. Choreographed compositions such as "The Drum," "Donganowé," and "Rhythm & Rhyme" stress the melodic/textural aspects of the duo's synchronized performances as well as their superior stick control. The DVD's seventh section ("Heavy Sh—") is the drumming equivalent of a "pepper game": Creemers and de Vries hotdog it, tear it up on micro (jingle) snares amid much stick tossing and twirling, and end the segment with a timed handshake. The action is close, interactive, entertaining, and, at times, quite sophisticated. (Hudson Limited) **Will Romano**

PLAY AT FIRST SIGHT BY LALO DAVILA

★★★½☆

BOOK/CD LEVEL: ALL $21.95

No eyeball loitering allowed! Designed for all musicians to improve rhythmic sight-reading, *Play At First Sight* trains the eyes to move ahead, forcing one to "memorize" rhythms rather than read them. Exercises introduce rhythms in similar subdivision groupings. Gradually, bars are shown in partial staves, forcing the eye to jump gaps. One fun exercise involves encircled one-pulse figures dubbed "beat cells." The reader must dart about the page in various directions, connecting the cells in time. A CD with various music styles for applying rhythms is cheesy/machine-y, but it serves its purpose. You've practiced to speed up your hands and feet, now pump up those pupils. (Alfred) **Jeff Potter**

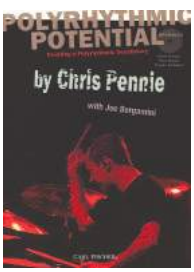
ALLAN HOLDSWORTH AND ALAN PASQUA FEATURING CHAD WACKERMAN AND JIMMY HASLIP

★★★★½

DVD LEVEL: ALL PRICE: $34.95

Filmed at Yoshi's jazz club in Oakland, California, in 2006, this video captures Holdsworth & company ripping through, nearly impossibly, an intense/cerebral/nostalgic/cutting-edge set, which includes classic Tony Williams Lifetime tracks such as "Red Alert," "Fred," and "Protocosmos." Williams' restless musical spirit must have been presiding over these edgy proceedings, because drummer and "time" traveler **CHAD WACKERMAN** seems truly inspired by a higher power as he ploughs through numerous shifting tempos. Wackerman's busy, driving style funks up the opening musical salvos to the aforementioned "Protocosmos" and "Looking Glass" (a song from Holdsworth's 1986 studio effort *Atavachron* that originally featured Williams). This is fusion in the best sense of the word: The music is vital and fresh, combining jazz's polyrhythmic complexity with rock's power. (Altitude Digital) **Will Romano**

POLYRHYTHMIC POTENTIAL: CREATING A POLYRHYTHMIC VOCABULARY BY CHRIS PENNIE WITH JOE BERGAMINI

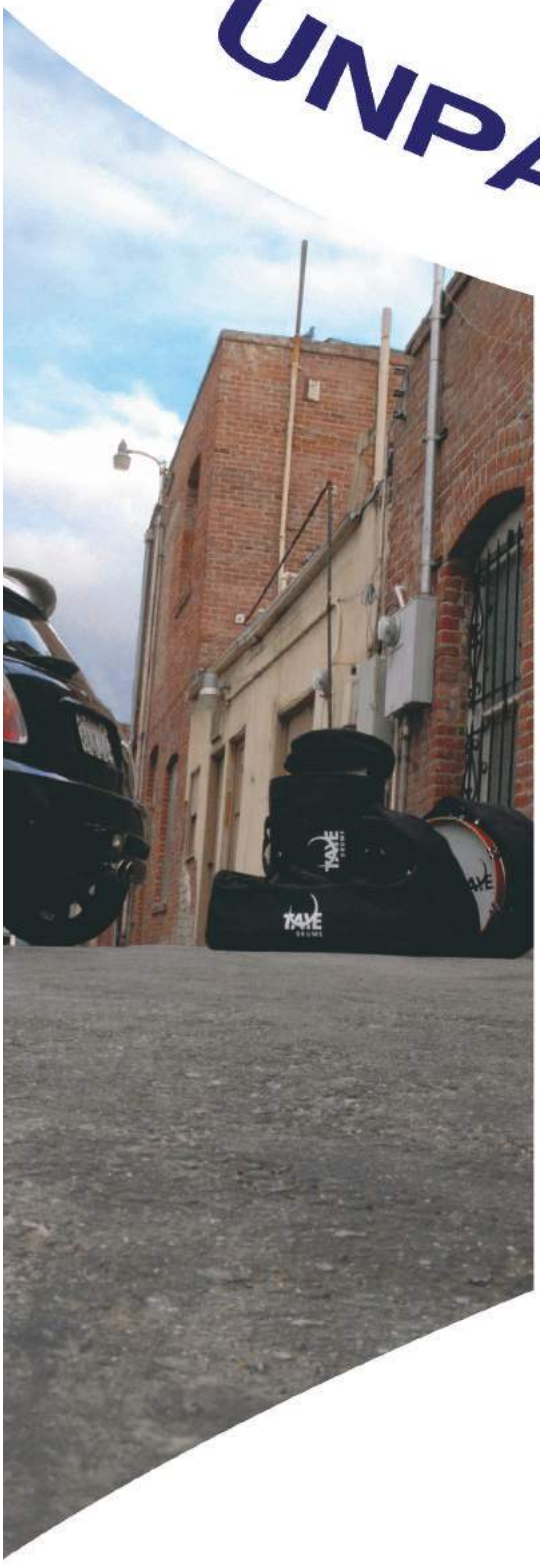


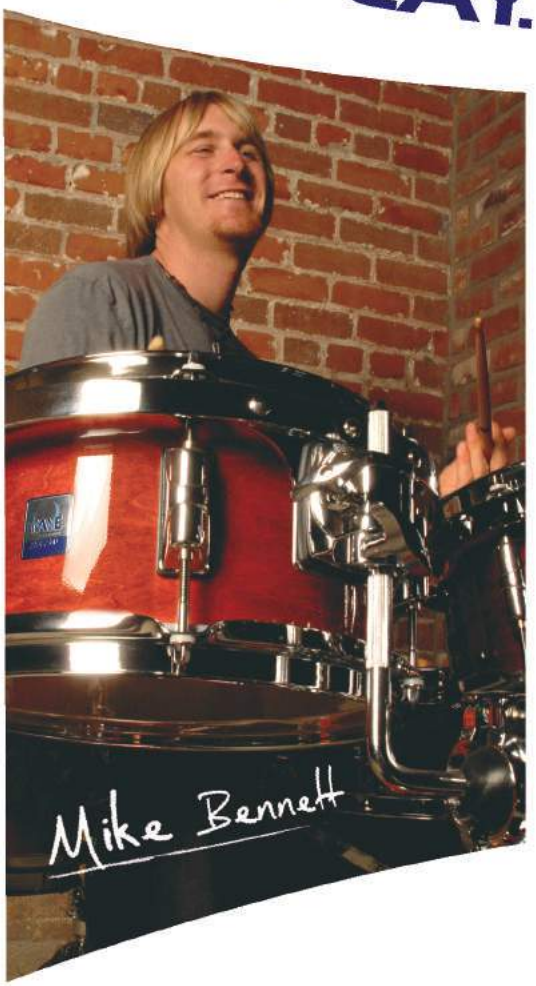
★★★½☆

BOOK/CD LEVEL: INTERMEDIATE TO ADVANCED $24.95

This book will have you locked in the jaws of some gnarly and knotted exercises, challenging you to play in even and odd times simultaneously (with the occasional accented quintuplet, paradiddle, and double-stroke roll thrown in for good measure). A key to unlocking some of these intricate polyrhythms is focusing on a constant element in each compound pattern, integrating the odd-time beats, and then vocalizing (and internalizing) the complete rhythmic concept. These chops- and independence-building exercises will motivate you to experiment with your own rhythmic combinations (as they reveal how neatly 3/4, 5/4, 6/4, and 7/4 resolve themselves when played against even time). The second-half of the book surveys Pennie's punishing percussive attack on five Dillinger Escape Plan tracks. (As of this writing, Pennie is a member of Coheed & Cambria.) Even if this isn't your bag, dissecting Pennie's approach to these taut, multi-tiered rhythms is an eye-opening workout. (Carl Fischer) **Will Romano**

UNPACK. PLAY. GO.





TAYE DRUMS GoKit. Life uncompromised.

The drum set that allows you to have your cake and eat it too. While the quality drum set is ultra-compact and painlessly portable, it's sound is direct and articulate, fat and sustaining. Feel the energy on stage and take advantage of living life to it's fullest. Pack up faster after the show and hit the town sooner. **www.tayedrums.com**

TAYE®
DRUMS

get the
BIG ONE
FREE!
(catalog, that is!)
cascio interstate music
20,000 DRUM PRODUCTS.
ONE source
Cascio interstate music
Milwaukee, USA
www.interstatemusic.com • 1.800.462.2263
FREE! Huge Drum Catalog • Call or Email!

You guys
RULE!
midwestpercussion.com
midwest percussion
find it fast
get it fast
10137-c s. harlem . chgo ridge, il 60415
• Fast, Efficient Online Shopping •

SLUG
BADGES • BEATERS • KEYS • FELTS
www.slugdrums.com

VATER
PERCUSSION
VATER.COM

THE WORLD'S ULTIMATE PRACTICE STICKS
POWER Wrist Builders™
SOLID aluminum or SOLID brass
drum sticks. 2 to 28 ounces.
powerwristbuilders.com
800.645.6673
EXPERIENCE A DRAMATIC IMPROVEMENT IN YOUR PLAYING ABILITY
stores.ebay.com/power-wrist-builders

TAYE DRUMS
GREAT SOUNDING DRUMS
WWW.TAYEDRUMS.COM

colorwraps
A Revolution in Drum Finishing.
Any Color or Graphic over Any Wrap
Custom Fades Duccos Sunbursts
drumMaker.com
Shells • Parts • Finishing • More!
PARTS GUIDE ONLINE!
DRUM SUPPLY HOUSE USA
800-NEW-DRUM

DRUM WORLD
Pittsburgh
ALL MAJOR BRANDS • DISCOUNT PRICING
BRAND NEW WEBSITE!
1-800-335-3445
Visit Us At
DrumWorld.com

RUPP'S DRUMS
DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE
2045 S. Holly
Denver, CO 80222
(888) 756-5777 • fax (303) 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

All these drum teachers and many more are using Drumsense
Get in touch to find out why...
info@drumsense.com www.drumsense.com +44 208 288 0863

PLAY HARDER - PLAY FASTER
GigGrips
The non-stick drumstick grip!
www.giggrips.com

West Coast Drum Center
Meinl Cymbals available at West Coast Drum Ctr:
1 (877) 923-7867 or www.westcoastdrums.com

JamminSam.com
Drum Wrap Hardware
Free Samples & Catalog 602-279-4041

pAiste
www.paiste.com

GET CONTROL!
NEW
MegaPac Isolation Package
7-feet of Headroom and Even More Isolation!
Portable and Free-Standing
CLEARSONIC PANEL
Drum Shields
SORBER
Absorption Baffles
CLEARSONIC manufacturing inc
1.800.888.6360
clearsonic.com

DRUMOMETER™
Model II
with exciting new features!
"The Drumometer lets you monitor your technique while accurately measuring your progress... It's educational... It's fun."
— Modern Drummer
ORDER TODAY!
www.Drumometer.com
888.891.7352 • 919.783.4181

DVDs Videos
T-Shirts Wrist straps
World's Fastest Drummer
WFD
EXTREME SPORT DRUMMING
www.WorldsFastestDrummer.com
888.891.7352 • 919.783.4181
HOME OF EXTREME SPORT DRUMMING

"For Over 14 Years People Have Been Asking Me, WHAT IS THAT DRUM!?" –Vinnie Colaiuta
LONGO Custom SOLID SHELLS 047
Dealer Inquiries Welcome
570.788.5820 Longodrums.com

Cymbal Crown™
CYMBAL HOLDER
FAST SET-UP
- Built-in soft rubber cushion
- Sleeve protection
- No screws to remove
- Better cymbal sound
- No metal to metal
- Slick professional appearance
- Fits all stands
(choose between 6mm & 8mm)
Big Bang Distribution • 9429 Reseda Blvd. PMB 350
Northridge, CA 91324 • Ph. 800.547.6401 • www.bigbangdist.com

www.Drums on Sale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

Acrylic Drums Heaven
www.acrylicdrumsheaven.com

STOPS DETUNING - GUARANTEED TO WORK
TIGHT SCREW
US Patent No. 7,199,296 B2
www.tightscrew.com 877.615.5282

Since 1961
PRECISION DRUM CO
Custom Drums
Wrap
Repairs
Hardware
Keller Shells
Precision Drum Company, Inc.
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512- DRUM (3786)
www.PrecisionDrum.com

JamminSam.com
Drum Wrap Hardware
Free Samples & Catalog 602-279-4041

DON'T MISS A WORD. DON'T MISS A BEAT.

OVER HALF-OFF NEWSSTAND PRICES!

With a subscription to Modern Drummer Magazine, you'll never miss a word, an article, or an exercise from the world's leading authority on drums, drummers, and drumming. Call or go online today to have every issue delivered right to your door, and save almost 60% off the newsstand price.

Start your subscription today!

1-800-551-3786

moderndrummer.com

Stay connected! Sign up for the free "MD Wire" e-newsletter at moderndrummer.com.

MODERN DRUMMER®

INTERVIEWS • REVIEWS • COLUMNS • CONTESTS

FOR SALE

Absolutely everything Bill Bruford—CDs, DVDs, merchandise. **Www.billbruford.com.**

Drum Bum: T-Shirts, hats, decals, keychains, and 500 **free** lessons! **Www.drumbum.com.**

Guaranteed lowest prices on Tama and Starclassic drums, 6 months no-interest financing available! Matt's Music Center, Weymouth, MA. (800) 723-5892. Www.mattsmusic.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. **Www.Eamesdrumshells.com.**

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. Www.momsmusic.com.

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. **Www.VividHeads.com.**

STUDY MATERIALS

Fast Hands For Drummers. To order, send $12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

Beat the competition! Www.percxpress.com.

Www.drumsettranscriptions.net. Custom transcription service.

HaMaR Percussion Publications. Www.hamarpercussion.com.

Need charts? Lowest prices! Classic-rock-drum-charts.com.

Drum-Set Systems: Improve fills, solos, reading, and approach to playing. 39-track CD. **Www.mattpatuto.com.**

Sight Reading Complete For Drummers. 3 volumes, 175 total pages, mp3 files available. Www.play-drums.com.

Www.do-it-yourselfdrums.com—Deaf Symphony drummer Larry Cox's comprehensive system.

Scott L. Walker's Vantage, $5 to Scott Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.

INSTRUCTION

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. "**It's about time." Www.edbettinelli.com.** Tel: (914) 591-3383, (914) 674-4549.

Dave Bedrock's drum site—monthly giveaways. **Free** drum lessons. **Podcast** with the greats. Americandrumschool.com.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. (718) 351-4031.

Jazz and blues drummers—www.practicethis.info.

Huntington, Long Island-Hi End Studio for the serious student, all levels. Call for consultation & evaluation. Peter Greco, (516) 241-9260, **www.petergdrumming.com.**

Drums and percussion instruction to anywhere in the world! Accepting all styles and levels! Www.completepercussion.com.

Atlanta: Doc's School of Hard Knocks. All styles and levels. (770) 972-3755.

NYC—Tabla. Learn Indian classical drumming with Misha Masud. All levels. Study in Indian rhythmic theory also offered for composers, jazz/fusion musicians. Tel: (212) 724-7223.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

New Jersey: Master the 5 T's of drumming with **Joe Nevolo**, formerly of DCI and LIDC. Played and/or recorded with national artists Mahogany Rush, Pat Travers, Shadow Gallery, Greg Howe, Bruce Kulick, Richie Sambora, and others. Nationally award-winning students. Go to **ww.bigbeatstudio.com/joenevolo** and see one of drumming's best-kept secrets. Enrollment info. Tel: (732) 774-8861.

Frustrated with your feet? In LA, get sick scary double pedal chops! Rick, (310) 392-7499.

North Idaho Area Drummers. Pro drum lessons with instructor **Chris Terracciano. (208) 265-4336**. Www.backbeatdrums.com.

NJ drummers—Kenilworth area. Robbie Mac's Drum Studio/ROJO Sound Studio. Learn the art of drumming. 15 years teaching. All levels welcome. All styles. Will record a CD of your progress. Www.rojosound.com. (908) 931-1964.

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: $10

3x: $1.75 per word, per month
6x: $1.60 per word, per month
12x: $1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add $5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE

LaShanda Gibson
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: lashandag@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

Vintage Corner

Vintage Drum Center—Buy with confidence from the expert! Www.vintagedrum.com. Tel: (800) 729-3111, email: vintagedrum@lisco.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat, tel: (415) 458-1688, fax: (415) 458-1689.

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calf-skin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, www.rebeats.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Cymbolic! World's finest **vintage** cymbals. Avedis, also K Zildjian, Paiste, UFIP, more. We have drums too! Blaircymb@aol.com. (616) 364-0604.

WANTED

Vintage Drums/Cymbals—vintagedrum@lisco.com. (800) 729-3111.

MISCELLANEOUS

Www.vintagelogos.com. Vintage-style logos for kick drums.

WANTED

Vintage Avedis and K Zildjian, Paiste, UFIP cymbals, American drums. Blaircymb@aol.com. (616) 364-0604.

MISCELLANEOUS

Drum Bum: T-Shirts and gifts. Www.drumbum.com.

Drumtips.com. Over 1,000 drum tips!

Www.vintagelogos.com. Vintage-style logos for kick drums.

NEXT MONTH

2008 Undiscovered Drummer Contest

This year marked the first time that the Modern Drummer Undiscovered Drummer was opened to "virtual" entries, as competitors could submit videos the traditional way (by mailing in DVDs or VHS tapes) or as YouTube video postings. This new method opened the doors for many more drummers from around the globe to participate in one of the world's most renowned "drum battles."

In other historical news, this is the first time that winners in both the eighteen-and-under and over-eighteen categories live outside of the United States. Sixteen-year-old Arthur Kam of Malaysia took home top honors in the younger category, playing a captivating two-minute open solo that twisted and turned through quick full-kit bursts, melodic fills, and ultra-precise Latin/funk grooves. His keen sense of dynamics, control, and creativity are something to behold, especially given his young age.

The over-eighteen winner, Dogac Titiz, took a different approach for his entry, demonstrating his advanced polyrhythmic knowledge and slick skills over a complex fusion track. His video begins with a quick single-stroke roll around the kit, followed by a quirky but smooth groove and agile fills that outline the angular phrases of the tune. Dogac ends his video with an over-the-top Vinnie Colaiuta–inspired solo over a keyboard vamp that's full of super-quick paradiddle stickings and adventurous barline-blurring phrasings.

After contacting Arthur and Dogac to congratulate them on their winning entries, we followed up with a few questions regarding their musical goals and how they prepared for this contest. So here they are: Modern Drummer's 2008 All-International Undiscovered Drummer contest winners.

OVER-EIGHTEEN DIVISION WINNER

DOGAC TITIZ

How did you plan your two-minute entry video?
First I thought about playing alone, but then I thought that playing with music is more important because there are a lot of great drummers that have incredible technique and independence. To stand out, I believed that I would have an advantage if I played to music and focused on my creativity. One of my best friends, composer and arranger Gokcer Turan, had an impressive and dangerous song that I really liked, so I played it on the video.

Who are your influences?
The first year I started playing drums I saw Dave Weckl's *Back To Basics* video, and I went crazy. Then I started seeking out the biggest-name drummers one by one. Dave DiCenso, Vinnie Colaiuta, Dave Weckl, Gary Novak, Virgil Donati, Horacio Hernandez, Dennis Chambers, and Ronald Bruner Jr. were the ones I really loved. Then I got interested in Gospel music, after I saw the Modern Drummer Festival 2006 "R&B Summit." Their aggressive fills and way of thinking opened a new door in my mind. I'm also influenced by four great Turkish drummers: Volkan Oktem, Cengiz Baysal, Cem Aksel, and Turgut Alp Bekoglu.

How often do you practice? And what are you working on?
The first year I started playing drums, I didn't have much time to practice because of school. During our one-month holiday, I practiced stick control for hours. I didn't have a drum teacher; I found my way by watching drum videos. I tried to copy their technique, stick grip, how they touched the drums, etc. At the end of that month, the process was unbelievable, seriously.

After that period, I started playing gigs. Between those gigs I always practiced on pads. My practicing wasn't systematic. But I always tried to find ways to do things better, faster, cleaner, more balanced, more powerful, and more "correct" than I did before. I always competed with myself, always tried to pull myself forward.

I still work on my single- and double-stroke rolls and on paradiddle variations. I always practice with a metronome, and play different grooves and combinations.

What does it mean to you to be the winner?
I was shocked when I heard that I was the winner. It's a real honor for me to win this event. It made me want to work harder. Thanks to my family and friends who helped me come so far, and thanks to the *Modern Drummer* family.

EIGHTEEN-AND-UNDER DIVISION WINNER

ARTHUR KAM

How did you plan your two-minute entry video?
I had to figure out what the judges were looking for and the kind of standard required in order to win. So I went through all the past winners' videos, and from there I planned my solo. I used a simple structure that starts off with a bang, then went into a rock/funk groove with fills, followed by a Latin groove. After that, I decided to be technical towards the ending.

Who are your influences?
There are three drummers that inspire me the most. First is the late Jeff Porcaro, who inspired me from his simple and solid grooves—especially his shuffle. Second is Brian Frasier-Moore, because of his groove and the tone of his drums. My third influence is Vinnie Colaiuta, who has opened up my eyes to a totally different approach towards drumming. He shows me how to think outside the box and to be a versatile drummer. Other influential drummers are Aaron Spears, Teddy Campbell, and Tony Royster Jr.

How often do you practice? And what are you working on?
I usually practice every day. I don't count the hours, but the achievements. As long as I can achieve what I want in my practicing, that's all I need. I always start off with rudiments, just to keep in touch with the strokes and my tone. After that I work on grooves. Mostly, I practice playing Gospel, R&B, rock, hip-hop, funk, fusion, pop, and jazz.

What are your goals as a drummer/musician?
I hope to get a scholarship to a good music school like Berklee, MIT, or The Collective after I finish school here next year. After that, I hope to form a band and become a well-known drummer in the USA. I hope to bless people through my playing and to make use of this talent that God has given me.

What does it mean to you to be the winner?
This really means *a lot* to me. All I can say is that God has blessed me and has fulfilled one of my wildest dreams. It's a real honor and privilege to win this competition. I hope this will be my passport to study in the USA to further my drumming and bring me closer to my goals.

HONORABLE MENTIONS

Honorable mentions in the eighteen-and-under category goes to **Shariq Tucker** of Bronx, New York and **François Laliberté** of Quebec, Canada. In the over-eighteen category, top finishers included **Rafael Santiago Araujo De Lima** of Recife, Brazil and **Panos Vassilopoulos** of Attica, Greece.

MUST SEE PASIC 2008 ARTISTS

ROY HAYNES

ALBE BONACCI

MARKO DJORDJEVIC

STEVE FERRONE

GAVIN HARRISON

TERENCE HIGGINS

ARI HOENIG

JOHN HOLLENBECK

THOMAS PRIDGEN

DAFNIS PRIETO

DEREK RODDY

ERIK SMITH

ED SOPH

DERICO WATSON

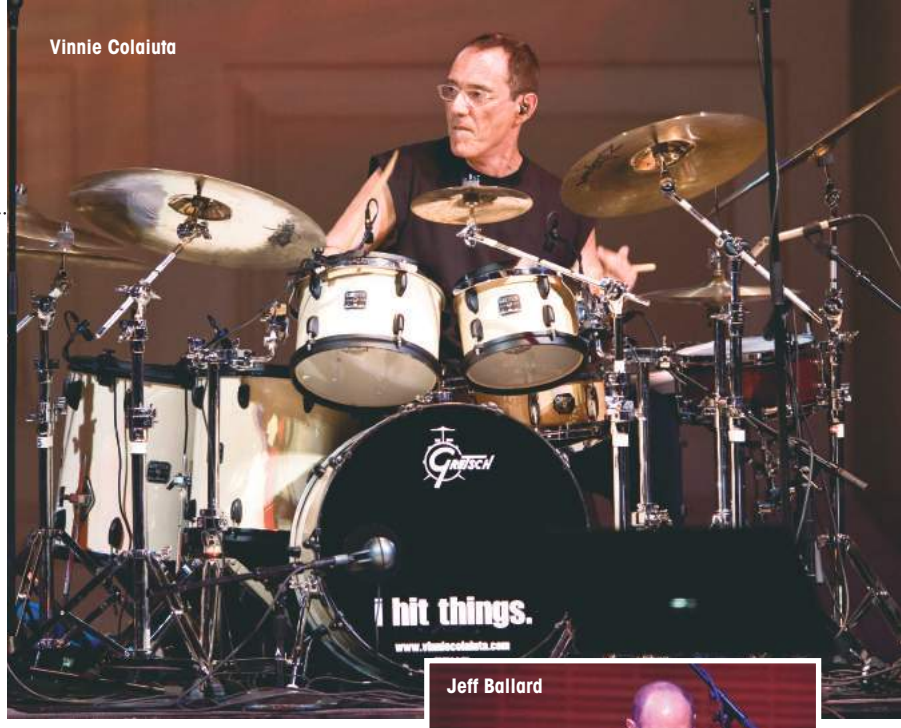
STANLEY RANDOLPH / FAUSTO CUEVAS

BOBBY ALLENDE / JESSIE CARABALLO / MARC QUIÑONES

Percussive Arts Society International Convention www.pasic.org

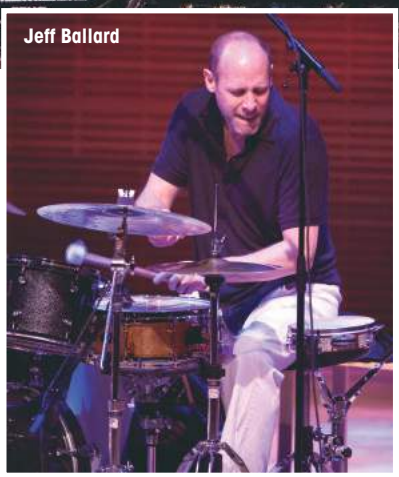
JVC Jazz Festival New York 2008

Flying High In Gotham



An annual, world-famous music institution, the **JVC Jazz Festival New York** returned to Carnegie Hall and other venues for two weeks this past June. The ever-eclectic festival this year featured João Gilberto, Charles Lloyd, Chris Botti, and Dianne Reeves, among others. Drummers of note making appearances at the festival included **Jack DeJohnette**, **Lewis Nash**, **Eric Harland**, **Horacio "El Negro" Hernandez**, **Jeff "Tain" Watts,** and **Dafnis Prieto**.

On June 22, The Brad Mehldau Trio graced Zankel Hall, a beautiful, 600-seat downstairs cousin to the main Carnegie room. Drummer **Jeff Ballard**, who replaced Mehldau's long-time bandmate **Jorge Rossy** in 2005, played with an expected conviction developed from years of small-group work with Chick Corea and other jazz giants. Opening with Cole Porter's "I Concentrate On You," the trio settled into a lilting 8th-note pulse, with Ballard holding a brush in his right hand and a mallet in his left, with the snares off. Mehldau is a pianist of great harmonic invention, but in Ballard he also finds a rhythmic bosom buddy unafraid to buck jazz tradition, and a highly sensitive percussionist able to push well-known standards and intricate originals into exciting territory. The uptempo swing of Miles Davis' s "Serpent's Tooth" found Ballard weaving in and out of Mehldau's parallel lines, punctuating and retreating like a middleweight prizefighter. The extended drum solo featured Ballard's impressive dynamic control and included free moments where he dispensed with time altogether, extracting colors from his dry cymbals and shifting from forte floor tom thunder to silence in a heartbeat. A 7/8 take on "It Might As Well Be Spring" further highlighted the group's special interplay with Ballard's ride hopping and skipping underneath the familiar melody. This trio is one to watch, especially after some more tours under its belt.


Jeff Ballard

Fresh from his 2008 Grammy Award win for Album Of The Year, Herbie Hancock showcased an all-star group for his June 23 Carnegie Hall performance: saxophonist Chris Potter, bassist Dave Holland, female singers, and drumming legend **Vinnie Colaiuta**. Bearing his teeth and coming out blazing on 1974's "Actual Proof," Colaiuta attacked the famous hi-hat/snare linear funk groove, further abstracting an already abstract rhythm, and locking in with Hancock and Holland (who claimed that he hadn't played electric bass on stage in eighteen years!). One could sense Colaiuta slightly holding back and adjusting to the room's unique acoustics (made more for violin concertos than cracking backbeats), and his subtle brushes on Joni Mitchell's "River" supported the vocals masterfully, setting up verses and transitions with a learned sense of song structure and his inimitable touch. Whether it was a charging, four-on-the-floor reading of U2's "When Love Comes To Town" or a slinky, crowd-pleasing "Watermelon Man," Colaiuta and company were beyond just playing the hits like on record. And the drummer's constantly switching feels and displaced beats during "Chameleon" would surly have broken ankles if anybody had in fact been dancing. Hancock laughed often, visibly enjoying Colaiuta's audacious, "chameleon-like" presence, knowing he had a superstar cohort to turn his music inside out. **Ilya Stemkovsky**

Drums Online

Liberty DeVitto And Dino Danelli Kick Off MD Online "Conversations"

Modern Drummer magazine has begun filming a series of live conversations for moderndrummer.com at the Cutting Room in New York City. First up, former Billy Joel hitmaker Liberty DeVitto talks to legendary Rascals drummer Dino Danelli about his days with The Rascals, playing (and living) at the famous NYC nightspot The Metropole, and playing the club scene with a young guitarist named Jimmy James, later to be known as Jimi Hendrix. Dino then turns the table and digs into Liberty's thirty-plus-year career with Billy Joel and recording with the great producer Phil Ramone.

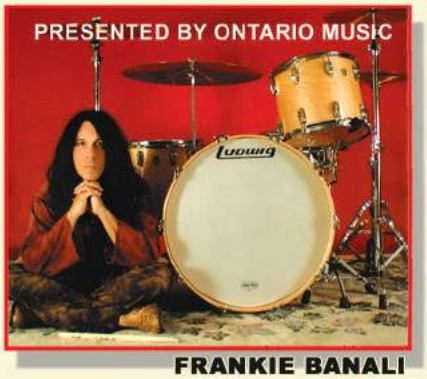
Dino and Liberty

11TH ANNUAL Hollywood CUSTOM 2008 VINTAGE Drum Show

OCTOBER 4th & 5th

WORLD FAMOUS
"KFWB NEWS BUILDING"

6230 W. YUCCA STREET, HOLLYWOOD CA
(ONE BLOCK N.E. OF HOLLYWOOD & VINE, NEXT TO CAPITOL RECORDS)
SATURDAY(10:00 AM TO 7:00 PM), SUNDAY(11:00 TO 6:00 PM)



FRANKIE BANALI

OTHER CELEBRITY CLINICS BOTH DAYS TBA

CUSTOM SNARE RAFFLES & GIVEAWAYS FROM; LUDWIG, D.W., DUNNETT, CRAVIOTTO, TEMPUS, REMO, YAMAHA, MAYER BROS., BOSPHORUS, SABIAN, ZILDJIAN, SAN FRANCISCO DRUM CO., PRO-MARK, VAUGHNCRAFT, GET'M GET'M, BONEYARD, MCD, GEORGE WAY AND MORE !

NEXT TO CAPITOL RECORDS

NEW! USED! VINTAGE!
DRUMS, CYMBALS, PARTS AND MORE!

FOR ADVANCE TICKETS OR EXHIBITOR INFORMANTION CALL:
KERRY CRUTCHFIELD (323) 461-0640
SEND CHECK TO: KERRY CRUTCHFIELD, 6324 IVARENE AVE., HOLLYWOOD CA 90068
VISA OR MASTER CARD ACCEPTED FOR TICKETS & EXHIBITOR SPACE.,
E-MAIL: drumcrutch@aol.com, visit our web site: www.vintagedrumshow.com

A KERRY CRUTCHFIELD / BRAIN BREW PRODUCTION Co-Sponsored By:
Modern Drummer Magazine, Drum Magazine, Not So Modern Drum Magazine, & Classic Drum Magazine.

TICKETS:

$10.00 IN ADVANCE

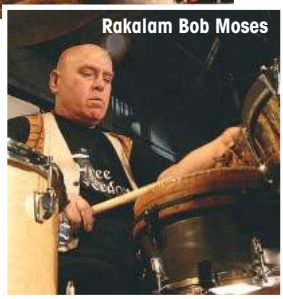
$13.00 AT THE DOOR

DISCOUNT TICKETS ALSO ON SALE AT PRO DRUM SHOP HOLLYWOOD, CHAD SEXTONS DRUM CITY, AND ONTARIO MUSIC.

pacific drums and percussion · MODERN DRUMMER MAGAZINE · Bosphorus · CLASSIC DRUMMER MAGAZINE · San Francisco Drum Co. · Pearl · TRICK · Gretsch · SABIAN · Ludwig · CRAVIOTTO · drums dw · EVER DRUM · DRUM! · Dunnett · REMO · STEVE MAXWELL · pro-mark · NOT SO MODERN DRUMMER · pdp · Zildjian · YAMAHA · Istanbul Agop · Get'n Get'm · TRAPS · Gon Bops

Chicago Drum Show

Carmine Appice


Rakalam Bob Moses

Rob Cook and his company Rebeats brought the 18th Annual Chicago Vintage And Custom Drum Show to the Windy City this past May 17–18. The show was held at the Kane County Fairgrounds in St. Charles, Illinois, where it's been for several years.

What started out as a drummer's swap meet in a hotel banquet room has now become a drumming extravaganza that takes up a complete fairground. The exhibitors are set up in a 15,000-square-foot main hall, while clinics and performances are held in an adjoining 2,500-square-foot space.

The show started off with a touching tribute to **William F. Ludwig II** by William Ludwig III, Todd Trent, and Rob Cook. Saturday's performance schedule opened with an up & coming drummer from Wales, **Gail-Louise James**. She was followed by **Chip Ritter**, who showed off his amazing stick twirling and tossing skills. Next up was **Rakalam Bob Moses**, a truly unique individual and artist who brought his "nature mystic" vibe throughout the drum room with his smooth tribal drumming. The headlining clinic of the day came from rock drumming legend **Carmine Appice**. He played different rock patterns, twirled drumsticks, and even turned the lights out and played with lighted sticks.

Sunday's clinics kicked off with **Donny Osborne**. Back in the day, Donny was billed as "the Buddy Rich protégé." For Buddy fans, this guy never disappoints. **Matt Wilson** followed with his great jazz technique on a small bebop kit. He had everyone mesmerized with brushes and sticks. **Billy Ward** then came out and played his big-time beats, keeping time within both rock and jazz feels. The headliner for Sunday was **Cindy Blackman**. Cindy came out channeling jazz great Tony Williams and gave a very energetic and insightful performance.

Private one-hour masterclasses by **Billy Ward, Chip Ritter, Carmine Appice,** and **Donny Osborne** were also held throughout the two-day event.

Over ninety-five exhibitors filled the main room of the fairground. Large companies such as Ludwig, DW, Sabian, and Roland had displays, along with custom companies such as Trick, Craviotto, Tempus, and Joyful Noise. Specialty companies such as Skins And Tins, Blair N Drums, and Vintage Drum Junky, as well as drummers Bun E. Carlos and Randy Rainwater, had displays of vintage and collectable drums that you can't find at any other show.

More information on the show can be found at www.rebeats.com.

Gregg Potter

Amir Ziv Drumming Apprenticeship

Acclaimed New York drummer Amir Ziv (Droid, Cyro Baptista, Trey Anastasio) recently hosted a weeklong "drum apprenticeship" program in Kerhonkson, New York. This was the second such event, and it was attended by several of Ziv's New York students, as well as a student from Japan. The unique program, which is co-led by Amir's wife, visual artist Meagan Lara Shapiro, has drummers sharing living space and very intensely working on their craft as a group. Shapiro's art teachings are designed to encourage players to find parallels between sound/vibration and color/form, which highlights the unusual and thoughtful approach Ziv and Shapiro take. The pair hopes to make future apprenticeships continually more multi-disciplinary.

For an in-depth description of this year's apprenticeship, read Amir's blog at moderndrummer.com. And you might want to pencil in a special concert that Ziv is leading at the Abrons Art Center in New York this September 13. It's a party celebrating the release of his band Kot Kot's new CD, Alive At Tonic, a burning set that was recently highly praised in Modern Drummer's e-newsletter, MD Wire. For more information, go to www.myspace.com/amirziv, www.myspace.com/kotkotkot, www.myspace.com/droidfactory, or www.moderndrummer.com/modern-drummer-blogs.

Sonny Emory Drumset Camp 2008

Cindy Blackman

The third annual Sonny Emory Drumset Camp was held this past June 2–6 on the Georgia Tech campus in Atlanta. Nearly seventy campers, from pre-teens to fifty-plus in age, came from as far as Holland to attend this ever-growing event, hosted by drumming great **Sonny Emory**, who's renowned for his work with Bruce Hornsby, Bette Midler, and Earth, Wind & Fire, among others.

Campers were treated to five full days of intense drumming and percussion education. Each day was split into four sessions, with a different instructor for each hour-long session. The camp instructors featured top local and national drummers and educators, including Emory**, Joe Bergamini, Yonrico Scott, Marcus Williams, Chris Moore, Kinah Boto, Jeff Wilkinson, Marcus Reddick, Rafael Pereira, Jack Bell, Bill Wilder, Bernard Linnette, John Lawless, Frank Clark,** and **Ivan Hampden**.

A major bonus for the campers was the incorporation of guest artist/clinicians performing at the end of each day. This year's star-studded guest lineup included Hampden**, Gene Lake, Cindy Blackman, Teddy Campbell**, and percussionist **Taku Hirano**. Sponsors for the camp included Yamaha, Zildjian, Remo, Georgia's chapter of the Percussive Arts Society, Gretsch, LP/Toca, Sabian, Vic Firth, Regal Tip, Tama, Pro-Mark, Premier, Hudson Music, Mike Balter, and Evans. For more info, visit www.sonnye.com. **Mike Haid**

ROCK 'N' ROLL FANTASY CAMP LONDON

NOVEMBER 4TH-9TH

JAM WITH ROCK LEGENDS

RECORD AT WORLD FAMOUS ABBEY ROAD STUDIOS
PERFORM LIVE AT THE CAVERN IN LIVERPOOL
W/ Nick Mason (Pink Floyd), Bill Wyman (Rolling Stones)
& many more celebrity rock stars TBA.

AbbeyRoad™

the cavern LIVERPOOL

SIGN UP NOW • SPACE IS LIMITED • TO REGISTER CALL: 888 762 2263 OR VISIT ROCKCAMP.COM

Gibson Epiphone Peavey LINE 6 Zildjian DW keyboard GuitarPlayer BASS PLAYER EQ MODERNDRUMMER YAMAHA Guitar Center ROLLSTAR PRODUCED BY DAVID FISHOF

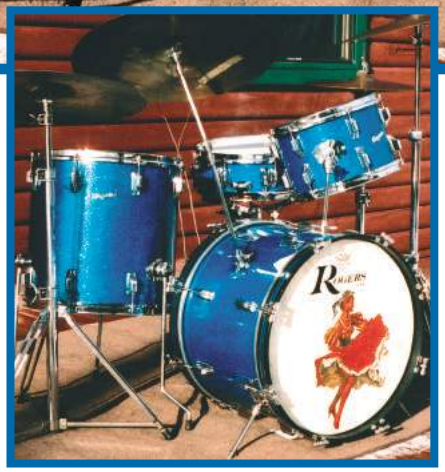
KIT OF THE MONTH

Back To Basics

With a lot of emphasis on "mega kits" these days, this month we decided to take a look back at a classic four-piece drumset owned by Michael Gillan of Bozeman, Montana. This vintage kit is a 1964 Rogers Swingtime model, wrapped in blue glass glitter. It consists of 8x12 and 16x16 toms, a 14x20 bass drum, and a 4x14 custom-made snare. The cymbals are all Zildjian—15" New Beat hi-hats from the '90s, plus an 18" thin crash, a 20" medium ride, and a 19" crash/ride with four rivets from the '60s or '70s. The hardware consists of two '70s-era Rogers Swivo-Matic cymbal stands, a Rogers hi-hat stand from the same era, a late '50s/early '60s Rogers solid footboard bass drum pedal, the original mounted cymbal arm and tom holder, and a newer Gibraltar snare stand.

The toms have Remo Fiberskyn batter heads and coated Diplomats on the bottom. The bass drum has an Evans EQ1 batter and a Fiberskyn on the front, with one felt strip for muffling. The 4x14 snare, Gillan explains, "It's tuned fairly tight, with a coated Ambassador on top and an Ambassador snare side, in order to provide a snappy contrast to the warmth and depth of the other drums."

This kit's one-of-a-kind snare was cut from an old Gretsch '40s or '50s field drum. Gillan added staggered tom lugs ("I had no snare lugs," explains the owner), a Dyna-Sonic throw-off and butt plate, a Rogers script logo, a matching blue wrap, and 2.3-mm hoops.



Is Your Drumkit Something Special?

Of course it is! Now how about sharing your cool creation with thousands of fellow *Modern Drummer* readers. Simply send us some photos and a brief description of your unique set, and we'll consider it for inclusion in *Kit Of The Month*. And if we do pick your pride & joy for coverage in *MD*, we'll send you a cool MD Drum Bag/Cooler—for free! Just follow the simple directions below.

Photo Submission: Digital photos on disk as well as print photos may be sent to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Hi-res digital photos and descriptive text can also be emailed to miked@moderndrummer.com. Show "Kit Of The Month" in the subject line of the message. Photos cannot be returned.

THAT GREAT GRETSCH SOUND... SINCE 1883

Cindy Blackman

Rob Bourdon

Vinnie Colaiuta

Stanton Moore

Phil Collins

TIMELESS

THE LEGENDS CONTINUE

GRETSCH 125 YEAR ANNIVERSARY 1883 - 2008

KMC • P.O. Box 507, Bloomfield, CT 06002
www.gretschdrums.com

Think you can keep up with Brooks Wackerman? Bad Religion, Tenacious D, Kidneys, The Innocent, Korn....and that's just to name a few. You may not have Brooks' schedule, but at least you can have his Zildjian cymbals and sticks. And the new **Brooks Wackerman Artist Series Drumstick** is ready to be had. With a 16 1/8" length, .605" width and a red nylon tip for extra durability and projection, Brooks' new stick gets him through all the gigs and recording sessions, and then some. Go ahead, try and keep up.
BROOKS WACKERMAN
NEW FOR 2008
DRUMSTICKS FOR THE WAY YOU WANT TO PLAY.
NEW FOR 2008
Based on percussion innovator Trilok Gurtu's incomparable Artist Series Drumstick, the Trilok "Rock" drumstick utilizes the features of Trilok's original best-selling model and adapts them for the serious Rock player. The bright yellow DIP® handle offers an excellent grip and the groove notched into the stick provides for a more closed grip and excellent balance. Expanded dimensions and a large teardrop tip make the **Trilok ROCK Artist Series Drumstick** perfect for any Rock style.
Zildjian
Trilok ROCK Zildjian
Zildjian
SINCE · 1623
zildjian.com/newartistseries